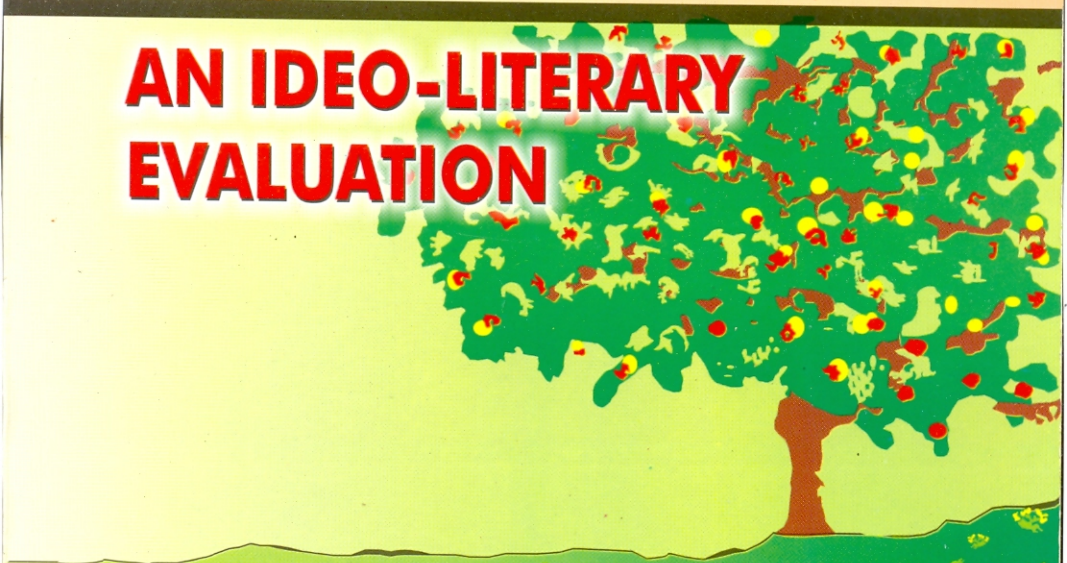
TAYEB SALIH'S

Season of Migration to the North

AN IDEO-LITERARY EVALUATION



Dr. Abdel Rahman Mohd Yeddi

Tayeb Salih's
Season of Migration to the North
An Ideo-Literary Evaluation

Dr. Abdelrahman M. Yeddi Elnoor

Books by the Same Author:

1. Tayeb Salih's Season of Migration to the North: An Ideo-Literary Evaluation, (English Version)
2. Tayeb Salih's Season of Migration to the North: An Ideo-Literary Evaluation, (Arabic Version)
3. Sudanese Educational Issues: An Ideological Perspective. (In English)
4. History of English Language in Sudan: A Critical Re-reading. (In English)
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25. A Critical Literary Glance into Ali A. M. Yeddi's Novel: A Racial Madness against Innocence. (In English)

Articles by the Same Author:

1. "Aims of Education in Sudan: An Ideological Overview", in, 'Educational Insight', Quarterly, Vol. 1, No. 2, Dec. 1997. (In English)
2. "Sudan: A Model of Real Independence", in, Radiance Viewsweekly, 15-21 Feb., 1998. (In English)
3. "Mother Tongue as Medium", in, Radiance Viewsweekly, 11-17 April, 1999. (In English)
4. "Foreign Transmission and the Allegiance of Human Intellect", in Radiance Viewsweekly, 3-9 Jan., 1999. (In English)
5. "Language Policy in Sudan", in, RELC Journal, Vol. 32, No. 2, Dec. 2001. (In English)
6. A Story of Confrontation between the Artistic Classifications Dept. and Dr. Abdelrahman Mohammed Yeddi, Al Rakoba Website. (In Arabic)
7. Marketing the Scientific Degrees in Sudanese Universities: A Testimony for Allah, Al Rakoba Website. (In Arabic)
8. Basic School Books are Full of Lies, False and Misleading: Oh Parents, Pay Attention! (In Arabic)
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11. O, who Parys Taraweeh- Are you a Donkey? (Arabic/English)

12. “Then Complete Fasting until the Night” The Night and not Moqrib is the Legal Time for Iftar. (Arabic/English)
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14. ‘9-TheLong’ The Thieves are in the Palace Since 1956. (In Arabic)
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16. The Falsehood of A’shora Fasting and Distracting Mules from Truth. (In Arabic)
17. How Do We Not Be Racial and We….? (In Arabic)
18. How Do We Not Kill Each Other and Rob Each Other While We are Loyal to Criminals and Pray for Them? (In Arabic)

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Holy words to Speakers and Writers:

"Seest thou not how God sets forth a parable?- A goodly Word like a goodly tree, Whose root is firmly fixed, And its branches (reach) To the heavens, It brings forth its fruits At all times, by the leave of its Lord. So God sets forth parables for men, in order that they may receive admonition. *And the parable of an evil word is that of an evil tree: It is torn up by the root from the surface of the earth: It has no stability.* God will establish in strength those who believe, with the Word that stands firm, in this world and in the Hereafter; but God will leave, to stray, those who do wrong: God doeth what He willeth."

(The Holy Quran:14:24-27)

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In the name of Allah, the most Gracious, and the most merciful, and PBU the Prophet Mohammed and his Progeny

Acknowledgement *(First Edition)*

Allah's will (Be done)! There is no power But with Allah, the Almighty, Praise be to Allah, the Cherisher and Sustainer of the Worlds, and PBU the Prophet Muhammed and his progeny. Allah, The Almighty says, "O ye who believe! Fear God, and (always) say a word directed to the Right: That He may make your conducts whole and sound and forgive you your sins: He that obeys God and His Apostle, has already attained the highest achievement." [33:70-71] Then, dear reader, writing is a responsible task and we, the writers, are supposed to produce constructive writings so as to confirm to the reader that we have a rational approach which is not controlled by stray instincts, impulses and ideologies. However, unfortunately, the Earth is now full of low qualities of literary writings which reflect nothing, but the extent of the lower moral pitch that many writings had plunged into. Tayeb Salih's *Season of Migration to the North*, subject to evaluation in this book, is no exception to this. Moreover, the contents of most of the critical evaluations of such stray and immoral writings are also ideologically naïve. They don't help the reader to establish a rational, wise and intuitive critical faculty. They rather add water to the mud and metamorphose the critical

sensibility of the reader.

Therefore, I put this new edition between your hands. This book is designed to provide a simple ideo-literary evaluation to Tayeb Salih's *Season of Migration to the North*, and to guide students who are pushed into the dealing with such literary gutters. My sole aim is to help students of literature to acquire an Islamic critical faculty and protect their creative and literary potentialities from taking stray works of art as literary models. Moreover, I have written this criticism mainly because a deliberate literary evaluation which offers, both, an ideological background and literary evaluation to the literary works has never yet appeared in print. I have tried to present and offer a model of literary evaluation that examines the 'free and unbridled imagination' which is set free by many writers to produce polluted literature that strangles the moral and spiritual structure of the consumers. My aim in writing this book is also to enable the specialized learners of literature to find ways of protecting themselves from such stray literature and to present ideological guidelines that enable them to produce responsible imaginative and critical material in case they resort to writing in the future. It is an attempt to give a message that is, almost, absent from the field of modes and genres of literary evaluation. At the same time, I tried my best to give due attention to various aspects of Tayeb Salih's novel on the basis of rational literary parameters that observe

the frames and the methods of literary evaluation. It is hoped that this ideo-literary evaluation may benefit, both, the casual and the specialist readers of *Season of Migration to the North* as well as the learners with definite objectives. I hope also that what I have done may be of help to others in suggesting and offering an intuitive critical out-put and writings that glorify the right, good and virtuous and disdain the wrong, evil and vice. It may also encourage writers and critics to produce literature and written materials which contribute in fostering man's morality, spirituality and imaginative faculty and enable him to avoid producing or consuming art which contributes in degenerating human intuition. If my work proves useful, I shall consider my labour is amply rewarded. At the same time, I welcome all criticism and suggestions.

Nevertheless, my scholarship doesn't make any claim to have an exhaustive, complete and perceptive treatise on the novel it evaluates. The positive qualities (if any) of this critical evaluation owe their origin to the unflagging encouragement given to me by many who expressed deep desire for the dawn of a critical work that fosters the Godly intuition in the growing generation and protects them from materials like *Season*, at the same time, the limitations of this book may be imputed to none else but me. I am solely responsible for the errors and imperfections that still remain in the book. Moreover, I owe special debt to the innumerable material, documented or otherwise, particularly, those of Talha

Jibreel, Dr. Ahmed Muhammed El Badawi and Mona Takieddine Amyuni which provided me with important data about Tayeb Salih, the author of *Season of Migration to the North,* and his writings. Acknowledgement is made in the book, wherever necessary and possible, of material which has been quoted or cited. A list of books consulted and drawn upon is appended at the end. They may serve as additional references for further reading.

First of all, I acknowledge my praise and thanks to Allah, the Exalted Almighty, and pray that this work may receive His blessings and consent and it may attract those who read it and inspire them.

I express my high sense of gratitude to my parents; my father the late Hafidh Shaikh Muhammed Y. Elnoor whose continuous recitals of the Holy Quran, every time and everywhere, was a source of deep spiritualization for me; and to my mother the late Aamina whose prayers and surrendering supplications to Allah, made me realize that I am helpless without the tenderness, mildness, care and support of Allah; the Almighty. Both, my father and mother always remind me the greatness of Islam and therefore their ideals are remaining, and will always remain, as sources of inspiration for me. My deep sense of gratitude to my brother: Mr. Abdel Lateef. Although he was working in sanction-hit Libya, he was always extending me his helping hand of limitless generosity while I was pursuing my studies in

India. I am also grateful, as well, to my Indian brother: Mr. Mohd Mazharudeen and his wife Dr. Tayyaba Sultana who were very generous to me. They provided me with ample material and moral support during my Ph.D. journey in India. Their generosity made me love their country and all their fellow-beings living in that wonderful land. I'm grateful also to my brother the late Abdel Raheem who was always the source of all sorts of support; material and moral. I'm grateful also to my brothers Saeed and Abdel Hafidh who always extended moral and material support to me throughout my educational journey.

I'm grateful also to the Sudanese student Mr. Khalid B. Ali (Bcs, Vivekanand College, Aurangabad, M. S., India) for providing me with typing and editing facilities.

I finally pray to Allah, the Almighty, to bless my humble efforts with His acceptance and I admit that He is always generous and mild, praise be to Him.

Dr. Abdelrahman Mohammed Yeddi Elnoor 2001

In the name of Allah, the most Gracious, the most Merciful

Foreword (First Edition)

The book under study is a critical appraisal of Tayeb Salih's novel *Season of Migration to the North,* rendered from Arabic language into the English by Denys Johnson- Devies. Tayeb Salih's status as a writer could not deter or awe the budding critic Dr. Abdelrahman M. Yeddi Elnoor from criticizing it tearing to shreds without favour or fear of contradiction.

His arguments are rational, impartial and unbiased though with a leaning towards Puritanism. Tayeb Salih polluted the clear stream of Sudanese culture through his *Season.* Those who are anti-Islam are also anti-Christianity- be it Freud or Sartre- most of the Western writers and philosophers produce a theory that does not go well with the scriptural religions such as Judaism, Christianity and Islam- the links of the same divine stream.

Delving deep in the content of the novel *'Season…*' and its central characters, Dr. Yeddi has come to the conclusion that the novel is the mirror of Tayeb Salih's self. The subject goes after the king, as the saying goes in Arabic. The central characters of the novel; M. Saeed and the narrator, are the dopple-gangers or alter-egos of Tayeb Salih himself. He was a product of colonialism with the slavish

slant to please his masters, nay rather to out-Herod Herod. Many cultural characteristics and attributes of Tayeb Salih were transferred to every minute detail to his major characters in the novel.

Though Dr. Yeddi's scathing of Tayeb Salih, his background and Freud inter-alia, is rather too harsh. He is very hard on Tayeb Salih for harboring and dramatizing Western thoughts which are diametrically opposite to the teachings of Islam. In fact, life has a purpose. It is not to be frittered away in sensual pursuits as Tayeb Salih and true to his image characters did in the novel.

The conflict of culture as was manifested in the theme of *Season* has been discussed with all the pros and cons. The great divide between the South and the North has also been put in a focus. How this divide has been bleeding Sudan white which has its origin also in the machination of the cunning colonial masters. As Macaulay has introduced English in India to produce clerks to help masters run the administration of the natives, similarly Sudan was subject to English and along with its Western system of education which was antithesis to the teachings of Islam which is the predominant religion of Sudan. The Western stream of education which at best can be called turbid, turgid and mind boggling had produced hollow men in the phraseology of T. S. Eliot. As a character in the novel admits that this education bears such fruits and produces such

men as "smooth of face, lupine of mouth, their hands gleaming with rings of precious stones, exuding perfume from their cheeks, in white, blue, black and green suits of fine mohair and expensive silk rippling on their shoulders like the fur of Siamese cats, and with shoes that reflect the light from chandeliers and squeak as they tread on marble." They are hollow and void of the love of God and hence the love of humans! M. Saeed, the central character in *Season* was impressed by 'Christian sympathy', but forgot his own roots. But against the pessimism embodied in M. Saeed, the protagonist, there is hope illumining in the character of Haj Ahmed who is a Muslim to the core, hence optimist, in its true sense. There are salubrious characters as Wad Rayyes who have the daring to call the bluff of the narrator in such a bold manner "This nonsense you learn at school won't wash with us here." But also the nonsense washed and was tolerated which resulted in the doom and ruin caused by such literary products.

Dr. Yeddi aptly calls M. Saeed as the mouthpiece of Tayeb Salih. M. Saeed was having an inner irresistible urge to migrate to the North as he confesses, "But mysterious things in my soul and in my blood impel me towards faraway parts that loom up before me and cannot be ignored." Shakespeare says that 'there is some soul of good in thing evil', which proves true in the case of the narrator as Dr.

Yeddi quotes him to show the narrator's tender aspects despite evil core. The narrator admits, "By the standards of the European industrial world we are poor peasants, but when I embrace my grandfather I experience a sense of richness as though I am a note in the heart-beat of the very universe."

M. Saeed persisted in his crooked way with the justification which he so overwhelmingly puts, "But until the meek inherit the earth, until the armies are disbanded, the lamb gazes in peace beside the wolf and the child plays water-polo in the river with the crocodile, until the time of happiness and love comes along, I for one shall continue to express myself in this twisted manner."

Dr. Yeddi did full justice to character analysis and the treatment of the theme of the novel. His slant is Islamic and puritanical, though. He has every right to see the things with his standpoint and perspective. Nevertheless, he, by being objective, has maintained and observed the laws of modern criticism in which he seems to be well versed.

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Preface (First Edition)

Dr. Abdelrahman Muhammed Yeddi Elnoor's critical study of Tayeb Salih's *Season of Migration to the North* is a thematic study of the novel. Dr. Yeddi has patterned his study on the thematic analysis of the novel. It is most refreshing to see that the critic is the pioneer in projecting an Islamic view of literature. For him the moral vision of an artist is what makes the artist endearing to Allah and to the Muslims at large. Such an artist takes humanity to heaven by making his life on earth pious, religious and virtuous. This vacuity is shockingly discovered in Tayeb Salih's *Season*. The critic comes down heavily on such artists who devoted their metamorphosed literary trends to expose their "frivolous, lewd and shallow thoughts as well as their degenerated style of entertainment" The critic can't stand such artists who present "obscene expressions, stray philosophies, aberrant inclinations and abnormal convictions." The critic has rightly discovered that Tayeb Salih's treatment of sex and the depth of moral degradation reached by Mustafa Saeed, the central character in the novel, is not ironical, but adulatory. According to me the critic has reached to this conclusion by biographical details of the novelist vis-a-vis the protagonist of the novel and by a fresh approach towards comparing, logically, the facts of Tayeb Salih's biographical details with the details rendered in the novel which go to portray the

protagonist of the novel. The critic embodies the results of his own research as a native of the soil from which Tayeb Salih has sprung. His observations made in the novel are convincing and critical. One can easily observe the moralistic vision of Joseph Conrad in treating Krutz in "Heart of Darkness" and a great lapse on the part of Conrad's descendant, Tayeb Salih. The critic notes that Tayeb Salih's landscape is symbolic, but lacks moralistic dimension. The critic's evocation of narrative technique of the novel is satisfactorily attempted. His observation that the narrative technique in the novel and the plot of the fiction were not pre-planned and it wrote itself out is a worthy critical stance. The critic also notes that the characters' emotions and feelings are evoked by Tayeb Salih through the characters' crevices and bends of human minds. His discovery of the image and symbol pattern in the Nile, the desert, the palm tree and the characters is able and shows his critical acumen. But all told one thinks that the entire critical work would have been tightened up with a critical tooth comb and could have been reduced to its half.

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Introduction to the Second Edition

Allah, the Almighty, says, “Those who witness no falsehood, and, if they pass by futility, they pass by it with honourable (avoidance)”[2:72] Dear reader, Tayeb Salih’s novel titled ‘Season of Migration to the North’ pushed me to write the English copy of this literary criticism which came out in 2001. Now, I present for you the second revised edition and I consider it not only a testimony to history, but also an honoring to every intellect that feels disgusted by the suppuration of the novel which has been called a literature, however, it is far from being literature in the true sense of the term. This criticism is a spontaneous and automatic response to that novel in which some artistic elements got mixed with a huge quantum of corrupting elements. It is a writing that is brazen in saying and deed. Tayeb Salih was obsessed by Freudianism and at the same time he was seeking fame at any cost. Therefore, he misunderstood the environment of freedom and worked against its spirit. He could not realize that the environment of freedom is different from the environment of obsession. In fact, the environment of freedom exposed him at the mental level and made the conscious reader realize that he may be a writer, but not an artist. He is rather a pseudo-artist who failed to

perceive the true spirit of literary writing and therefore his attempt to be a true literarist went awry.

As far as the artistic sides are concerned, it is very clear that any half-educated person, with a little technical help, can produce such a write-up provided that he is sufficiently misled and loaded with the required contents and deprived not only from accountability, but also from the sense of perceiving the humanity of the society and the dignity of man. Commenting on Tayeb Salih's novel *Season of Migration to the North*, Dr. John Lie, Dean of International Studies, University of California, Berkeley-site *(UC Berkeley News, http: // books. berkeley.edu /2003/ socialtheory.shtml)* says, "I cannot say that this is my favorite novel; …it is not even a great novel... it is an illuminating narrative of an intellectual caught between two ways of life, two modes of thought." In her Article '*The Theory of Potency-based Resistance Against Colonialism!*' which was published in *Al Sharq Al Awsat* newspaper dated 12/3/2009, Safinaz Kadhim says that "…..the fallacious writings about the novel '*Season of Migration to the North*'…which poured forth" contain "fabricated judgments to put the mule into the pitcher." She comments on the novel by saying "It is one of the ugliest thing written in Arabic letter. Probably, the

characteristic of ugliness is the only one which qualifies this novel to be classified as 'one of most famous' hundred Arabic novels. Its fame came from its ugliness and not from its importance or usefulness." She said that she had "read it at the time of its publication in 1969 in the '*Series of Al Hilal Novels*' along with the clamor that accompanied it." Commenting on her reading of the novel, she says "Finally, after an effort and difficulty, I could read this adulatory novel about the biography of a butcher of women, neither more nor less, to whom Tayeb Salih devoted his art uselessly without necessity." She goes on to say, "Once again, I came to read it after I had forgotten its details. It astonished me by its articulation, description and vision. I asked: How did some people….. see Mustafa Saeed as a positive symbol between the North and the South or between the East and the West in what they called 'Conflict of Civilizations?'" Safinaz Kadhim says, "If the intention was to draw a portrait for human patterns, then, what is the necessity for all that vulgarity in narration? Where is the alleged charm in wordings of exposing the animal private parts on which the author depended in his novel-structure and they have not added to the reader except nausea, disgusting and insulting?" Referring to an article titled '*Who is Mustafa Saeed; the protagonist of the novel Season of Migration to the North*', written by the

British writer Grezilda Al Tayeb and published in Al *Sharq Al Awsat* Newspaper, dated 11/4/2007, Safinaz Kadhim said that Grezilda Al Tayeb's economy in describing the novel as 'His renowned novel' delighted her. Safinaz Kadhim goes on to add, "Yes, it is renowned, but this does not make it noble, great or 'the best novel that appeared in Arabic literature….' Tayeb Salih has artistic ability, I do not impugn that, but he is like a singer who wasted the grace of his beautiful voice in singing repulsive words which are deprived of abstinence and modesty. Undoubtedly, he is a pioneer in the journey of the literature of sexual mania" to which "critics and admirers, who have literary and artistic sense that arises my wonder, applauded!" These are few examples of the conscious and illuminated literary and critical opinions which dawned upon the darkness of the Masonic and stray cultural reality that dominated the cultural platforms in the Arab world and misled the people while the opinions which enlighten the people and uplift the level of their literary and critical awareness have been marginalized and eclipsed.

When he was writing this novel, Tayeb Salih, due to his uncompleted education, was not aware of all aspects of a literary work nor was he acquainted with essence of literary writing which is a reformative message that depends, basically, on suggestion and

symbolism in dealing with reality and addressing the human intellect. The more symbolic and suggestive the writing is, the more artistic characteristics it acquires. True literature is the skill of projecting reality in a symbolic and suggestive manner that requires levels and layers of intellectual and artistic probing, elevating sentiments and aesthetics and distinguishing the writer from those who project reality in a crude manner. Tayeb Salih himself admits by saying "…I had no idea about the twists and turns the story was going to take…" This means that he had not entered this field with a true literary faculty, but rather out of a wrong understanding of the essence of literature and to serve of a personal agenda that was boiling with a specific content. What proves that he did not have control over the artistic side of the literary work is that he neglected, while handling the theme of the novel, the suggestive and symbolic sides that distinguish the artistic work from other intellectual woks. This resulted from a superficial and shallow understanding of how the artistic work handles the facts of life and its affairs.

In fact, in *Season* there is a story, but there is no artistic dramatization in the true sense of the term. As if the writer has gone to the courts, read some files of crimes and made a copy and paste process. It is known that such a process would deprive the intellect from its artistic touch

and the skill of symbolization and suggestion and make it relate the events in their crude form without any artistic effort. The theme of the novel shows us that it can't be produced by a faculty of a true artist. It is in fact a product of a Freudian writer who failed to realize that the true literature is a critical and reformative handling of the human affairs and not a disgraceful handling of reality or a glorifying presentation of degeneration and atheism. The novel indicates that the writer was having a wrong understanding of his intellectual gain and he was not possessing a message except the ability to mobilize his gain for the purpose of mobilizing and activating the baser instincts. Whoever knows the essence of the literary work and its message and reviewed the general content of the international literature can realize this fact. Therefore, a man who claims to have a literary or artistic intellect does not accept to write the vulgarities and degenerations of reality, makes them the main theme of his work and then claims that he is an artist and what he has produced is literature or art. It is in fact insanity, idiocy and misjudgment. If some of the texts from *Season* are written on a sign-board in a public street, the people would censure the conduct of the person who wrote them and they would remove those texts immediately and bring the writer before justice. This confirms that Tayeb Salih has no relation with true

literature and does not have a literary content except what he has written. The writer of Season was captivated by the sexual thinking only. Therefore, sex was his main concern in the novel. This sexual trend of the novel made it characterized by shallowness and silliness in the theme and it came out as an abnormal work in the field of literature. In other words, the writer of Season started writing this novel under a complete Freudian influence. Tayeb Salih himself admits by saying "I fell under the influence of Freud…and read more than once 'Civilization and its Discontents'" Therefore, he made the animal-thinking of Freud his main concern. Tayeb Salih concentrated on animal side of life and gave the reader an impression that the writer is justifying, glorifying it and pimping to it as well! Therefore, the content of Season makes the mature reader and critic ask: What is beyond this animal instinct? Is life only baser desire as it has been perceived by Tayeb Salih? Aren't there higher concerns and important human causes that literature can handle? Aren't there truly creative writers who had handled higher human concerns and causes through literature and they excelled in addressing the human intuition by a sublime literary technique? In fact, it becomes clear that the author of Season has not left for us any plain areas that enable us to raise further questions. There is no any question to be raised except;

Does Tayeb Salih want to legalize adultery or back up chastity? We leave the answer to the readers and critics who have proper reasoning and intuition.

Therefore, the mature reader is forced to judge the novel morally and issue the moral judgment before handling the other sides of the novel. If some people claim that judgment of the writing from moral point of view is a trap that has been set up by the author of Season, however, the mature reader or the critic finds himself compelled to fall is this trap and proceed ahead to evaluate the novel morally, otherwise, he will fall in a trap that is deeper than that, namely, accepting to injure his dignity as a reader or a critic. Moreover, the conscious reader or critic knows that literature has an important role to play in the field of critical and reformative handling of the affairs of the society which does not lack failure, setbacks and sources of disgrace. However, when the reader reads *Season*, he realizes that the novel has become part of the failure, setbacks and disgraces of the society and thus the novel became in an open confrontation with every society, reader and critic who knows the essence and aim of literary works. A person with common sense and dignity would not accept *Season* to be in his house or in the hand of his daughter or son because he knows that *Season* would plant the seeds of corruption and degeneration in them. Therefore,

you find that many of those who read in an early stage of age admit that they have read it secretly!! Here, we have the right to ask; if we exempt some literary writings, such as '*Animal Farm*' and '*Nineteen Eighty-Four*' by George Orwell, that may embarrass some totalitarian rulers, when is the write-up dealt with secretly? Is it when the write-up is a true literary work or when it is out of the compass of decency and self-respect and characterized by obscenity and debauchery? When we give an innate and unprejudiced answer that does not support except truth, we can ask; is this which is dealt with, secretly, literature in its true spirit, essence and characteristics?

My evaluation to this novel was necessary so as to clarify to the next generation that the essence of the literary work is other than what has been presented in this abnormal novel which has been called a work of art, but, in fact, it represents the 'rebelling of literature against decorum' because true literature is a suggestive and symbolic presentation of the realities of life and not an indecent presentation that makes the conscious critic to acquit his conscience in front of Allah and the next generation. Since Tayeb Salih has been completely influenced by Freud's hypotheses and their details and leant upon them as a reference for him and then he fabricated this novel to express, through it, his Freudian

convictions with a repugnant, degenerated, atheist, anti-religion and anti-religiosity boldness and in the course of doing so he employed biography and history to pimp for vice, then the conscious critic also has the right to select a reference to lean upon and confront such insane writings and enlighten the readers and critics about the danger of aberrant hypotheses whether literary or otherwise and at the same time remains objective and gives a fair handling to the other aspects of the novel. As literature is not free from subjectivity and personal inclinations so is criticism also can't be free from subjectivity and personal inclinations. However, both must be devoted for the service of a higher purpose and not for destroying intuition or misleading and counterfeiting the consciousness. In other words, all intellectual works must be based on the objective foundations that can form a mature and conscious opinion and the literary works should not aim at burying-alive intuition, metamorphosing the intellect, disfiguring the aesthetic sense or misleading people. We are in front of a historical targeting that has multiple-weapon to fight us with, therefore, the truthful word has an important role in counteracting this oppressive targeting.

Such a criticism was necessary also because most of what is written about Season is neither a

comprehensive nor a professional criticism. It is capable neither to provide critical facts about the author of Season and the novel itself nor build a generation of writers and critics. This is basically because it is a criticism which is deprived of knowledge, faculty and proper reference and these are the same circumstances that led to the creation of the novel Season. This indicates that many people exploit the ignorance in our societies, intrude into some fields without possessing a true potentiality or aptitude and produce clumsy works, nevertheless, such intruders find those who are ready to applaud to those aberrant works. Because some societies suffer from a paralysis in the intellect and mind that made some people to become guided, like cattle, behind an untalented literature and unprofessional literary criticism that failed to build a proper literary and critical consciousness in people or enhance them with complete facts. The propaganda which was devoted by some local, regional and international critical circles for the novel Season instigates questions and suspicion and exposes a critical state of affairs which is not only unprofessional, but also and falsifies consciousness and has suspicious motives. In other words, it proves the existence of standards that aim to ingrain degenerated and atheistic ideas and practices in the society and nominate those who fabricated them as fathers of literature and criticism

in their countries. All that led people to understand the novel according to the collective understanding and mutual influencing and being influenced by a critical opinion that has a one-way direction and not accepting the other opinion, but even standing against it. This is an understanding that arises from an enlighten ignorance that depended on a single opinion about something and this is the cattle intellect itself because it adopted the available and moved behind it with a blind ignorance.

This criticism tended to repetition so as to ingrain the targeted idea and explain a methodology and a technique for criticism. This trend in criticism was imperative because the contents of the novel *Season* are overlapped as a result of the nature of its structure, narration and motives, therefore, critical handling also must be repetitive because logics is one of the tools in discussing the content of the novel. Therefore, the significance of logical repetition is, on the one hand, educational and on the other hand it is ideological. Repetition has an educational significance because this literary criticism in its English and Arabic version would be an important reference for students in literary studies departments. Most of those students are beginners in the field of studying literature and they study it for the sake of enjoyment and they are in need of a reference that explains to them the rudiments of literary criticism.

Therefore, providing a critical material that contains the frames of literary criticism with their imperative and logical repetitions would help to fix the critical concepts and techniques in the minds of students, enrich their critical thinking and take them out of the arena of reading just for the sake of enjoyment to the fields of critical initiatives which are well-read, deep and leaning upon a proper critical reference. This is exactly what the ambitious student is searching for in the field of literature and criticism. Repetition has also an ideological significance as it fixes a specific line of conscience that maintains proper intuition and leads to the formation of critical visions by depending on a correct ideological basis.

I should not forget to mention here that some people may not agree with me in some of what I have mentioned in this criticism, however, I say that writing is a responsibility in front of Allah; the Almighty, and I am fully responsible in front of Him; the Almighty, for all what I have written not only in this criticism, but also in all my previous and subsequent publications, Allah observes the intention and He is Who guides to the proper path.

Dr. Abdelrahman Mohammed Yeddi Elnoor, 2009

Note: When I came back from UAE in 2012, the Literary Classification Dept. seized the Arabic text of the criticism when it

reached Soba Containers Complex claiming that I have offended Tayeb Salih. After a story of a fierce confrontation between me and the Literary Classification Dept., the book was released after the arbitrators confirmed that the critic did not offend Tayeb Salih, but the critic was tough on him. For more information about the story, please read the Arabic article titled "A Story of Confrontation between Literary Classification Dept. and Dr. Abdelrahman Mohammed Yeddi" in my book titled, "Intellectual, Academic and Scientific Miscellany".

Islam and Creative Art

Islam and the Imaginative Composition:

Allah, the Almighty, created Man to worship Him; the Almighty, and rehabilitate the earth according to His teachings. He; the Sublime says, "I have only created jinns and men, that they may worship Me."[51:56] Allah; the Almighty, sent Prophets to offer people the spiritual and moral framework within which people can act, interact and worship Him. The Prophet Muhammed (PBUH and his progeny) was sent as a crown and complementary to other Prophets and their messages. Thus, Islam is, essentially, a spiritual and moral call that aims at elevating the moral qualities of Man. The Prophet (PBUH and his progeny) who is characterized by those qualities and act according to them was sent. Qur'an praised the Prophet (PBUH and his progeny) by saying, "And thou (standest) on an exalted standard of character."[68:4]

The Prophet Muhammed (PBUH and his progeny) also says, "Verily, I am sent to supplement and complement the highest ethics and values."[Refer to Misnad Ahmad] Allah; the Almighty, has not only created Man, but he has also bestowed upon him sufficient constructive potentials so that he may devote his entire life in the task of worshipping his Creator. All human skills and products, whether intellectual or physical, are Godly consignment bestowed by Allah upon Man. Therefore, they must have spiritual and

moral ends and be devoted to gain the consent of Allah. Man should, as ordered by Allah, say, "Verily, my prayer and my service of Sacrifice, my life and my death are (all) for Allah, the Cherisher of the worlds."[6:162] It means that the Islamic society is based essentially on the belief which conditions and regulates personal and societal activities by spiritual and moral parameters. In other words, Islam regulates each and every aspect of human life. Thus, all human activities including creative compositions must have a religious function and act within the spiritual and moral framework of the religion. Artistic and imaginative intellects as well as their products are no exception to this.

Before the dawn of Islam, Man suffered from many evils. Islam dawned on humanity and initiated its inclusive reformative visions to improve human life. Islam conditioned and regulated human energy and potentials. Naturally, like those other aspects of human life, the field of artistic creation or the product of human imagination has been also conditioned and regulated by the teachings of Islam. Islam paved the way for the creative mentalities to find out the best artistic ways of making imaginative and artistic products out of their creative composition. Islam wanted creative artists to be wise, rational, selective and conscious about what they produced. In other words, in the process of artistic creation or writing, the artist or the writer should not go astray or be fanciful. Holy Quran describes such a blind imaginationist as stray. It says, "And the poets,- it is those straying in evil who follow them: seest thou not that they

wander distracted in every valley?"[26:224-225] Unbridled imagination which produces obscene and immoral imaginative composition, will damage human dignity and sanctity. Such an artistic or literary product will spread corruption in society, make the consumer a naïve creature and drag him into the chasm and labyrinth of the corrupt imagination.

It means that, by conditioning the creative and imaginative products, Islam has neither accepted creative composition or literature in its absoluteness nor has it rejected it in its absoluteness. The above verse of Quran divided creative composition into two types. The first type is that which depends on stray imagination. Quran describes the artists who depend on stray imagination as seducers who are followed by the seduced. It says, "And the poets,-it is those straying in evil, Who follow them: Seest thou not that they wander distracted in every valley?- And that they say What they practice not?"[26: 224-226] This Quranic Verse dispraises that type of poets, poetry and art, in general, which lowers half-mast the flags of Truth, decorates the False, praises stray impulses and turns itself into a tool of corruption and moral degeneration. The verse criticizes the artistic creativity that detaches itself from every restrain and restriction. It ridicules that type of art which indulges in every valley of stray human thoughts and resorts to unbridled imagination, fabricates corrupting words, phrases and obscene images, destroys every valuable human asset and undermines the moral base of the society. Islam attacks those

composers who try to deprive the society from spiritual and moral craving and misleadingly guise the villainous in the cloth of the virtuous. Such a composer or a writer will never find good ideals to lean upon. A writer who resorts to unbridled imagination and unrestricted use of language as well as transcends all edified uses of expressions will not be able to produce 'respectable creative writing'. It means that such a writer may present obscenity, indecency and vulgarity which lower the pitches of the society's moral standards. Such composers and writers ride the current of the degraded emotions, induce others to experience all acts of degeneration and hence they open all doors of evils to the society. The basic motive of their artistic and poetic works is to destroy the spiritual and moral structure of society. Their art aims at demoralizing, degenerating, corrupting secularizing and de-spiritualizing the consumer. Such an art is produced by irresponsible, seductive and immoral quality of artists.

The second type of poets, poetry and art is that which guides and rationalizes imagination by making it, always, remember the Creator; the Almighty. It is this type of imaginative and artistic creativity which Islam advocates. Islam supports the imaginative composition which highlights the higher moral and spiritual qualities of life and encourages the society and the individual to adhere to them. In other words, Islam permits imaginative composition which leads, in its own artistic way, to foster the Belief of people. The above Quranic Verse goes on to describe this proper type of the rational, imaginative and artistic

composition. It states, "Except those who believe, Work righteousness, engage much in the remembrance of Allah, and defend themselves only after they are unjustly attacked. And soon will the unjust assailants know what vicissitudes their affairs will take!"[26: 227] This Quranic verse encourages artistic or poetic compositions which strengthen the spiritual and moral structure of the society. It supports the artistic composers whose art abides by the moral values, complies with higher norms and conforms to the spiritual teachings of the society. Such an art has a strong frame of the Faith that edifies it. Therefore, it can contribute to the spiritual and moral growth of the listeners, the readers and the beholders. This is, certainly, produced by responsible, sane, moral and rational quality of artists and composers.

The Prophet Muhammed (PBUH and his progeny) also gave moral classification to the artistic composition. He says, "Verily, poetry is an utterance, and the utterance may be of goodly words or evil words."[Refer to Ibn Rasheeq El Umda] Another Hadith explains the nature of the content of artistic composition. It guides the lovers of artistic compositions and directs them, as well, to select and to take the virtuous artistic works and reject the villainous poetic utterances. It says, "Verily, poetry is a composed utterance. The composed utterance which agrees with Truth is good, and that which doesn't agree with Truth has no goodness and value in it."[Refer to Ibn Rasheeq El Omda] The above two sayings of the Prophet (PBUH and his progeny) offer an ideological classification of the artistic discourse. They sift

out the quality of creative composition and the metal of the creative composers. It is an indication of the fact that the ideal composer is one who considers art or literature as a high and elevated message. Therefore, in the process of creative composition, he binds himself with the sublime human and moral thoughts. He devotes his art or literature to show the consumer the straight-path and makes the consumer abhor dragging himself or others to the lower levels of animal instincts. The sayings of the Prophet (PBUH and his progeny) are directives to the creative composers not to follow unbridled imagination and not to fill-up the society with the garbage of the stray imagination.

The above Quranic Verse and the sayings of the Prophet PBUH clearly show that in an Islamic society an artist or a writer can't solely depend on imagination. Islam has given space to imagination to meditate about the self, the creation and the world at large so that the meditation and imagination may help the individual and the society to realize the very being of Almighty Allah and His greatness. Such an imagination may acquire a strong referential intellect and a solid ideological foundation which protect it from diverting out of the actual purpose behind the creation of Man. Thus, art can play a constructive role in the society. At the same time, Islam stipulates red lines which must not be crossed by artists.

The Role of Literature in the Islamic Society:

Islam honours creative composers who

devote their writings, imagination and meditations to reform and to spiritualize the society and to foster the sense of fear of Allah as well to realize greatness of the Almighty. Such creative composers would be like those who are described by Quran as those "who celebrate the praises of Allah, standing, sitting and lying down on their sides, and contemplate the (Wonders of) Creation, in the heaven and in the earth (with the thought): 'Our Lord! Not for naught hast thou created (all) this! Glory to thee! Give us salvation from penalty of Fire."[3:191] Every creative writing which contains the spirit of a conscious and spiritualized 'contemplation' and meditation will, definitely, be a form of wisdom that reforms and spiritualizes Man through ages. A normal writer is not 'a superfluous' as Tayeb Salih thinks nor is normal art and creativity springing out from the 'anarchist' side of Man as Tayeb Salih claims. Literature in general is not a mere pornographic depiction of life nor is it an obscene acting of reality as some stray writers think. Islam realized the value of responsible literary composition and admitted the importance of artistic composition in accomplishing holy tasks in the society. The artistic composition that is loaded with good wisdom, will defend and foster moral ideals, highlight virtues and glorify the values of Islam. In other words, in the Islamic society, poetic or literary creativity can play the role of a reformer and a defender of the society's faith, belief and morality. The Prophet Muhammed (PBUH and his progeny) honoured poetic composition which contains such a trend and equated it with wisdom. He says, "Verily, some rhetoric

contain 'and incarnate' wisdom."[Refer to Buhkari and Ibn Maja] Therefore, wisdom in poetic and artistic creation must be the goal of the Faithful's poetic and artistic composition. It confirms that Islam has not crippled the freedom of the artist in the process of artistic creation, it rather regularized and edified it. An artist or a writer may pour out his emotions and even borrow good wisdoms to make an artistic composition, but what he produces must support his faith and that of the society. He should avoid injecting poisonous and immoral thoughts in people. A good work of art should have original depth of emotions and feelings and at the same time it must not injure the self-respect of the consumer and the dignity of the society.

Before the dawn of Islam artistic production in the form of poetry had been serving many purposes. Some of these artistic compositions threw light on nobility, generosity, helpfulness and morality. They glorified many other good human values. They were certainly the products of the creative poets who made a wise use of their poetic potentialities. However, some others were the expressions of stray instincts and unbridled inclinations such as the glorification of idol worshipping, wine consumption, wooing women, tribal fanaticism, etc.

After the dawn of Islam many poets embraced the new religion. The Islamic society was emerging as an ideal and distinct society that was entirely different from the other societies which were living in the sink of sin. Muslim poets started devoting their poetic talent to serve Islam and to

highlight its glorious teachings. Poets like Hassan bin Thabit, Abdullah bin Rawaha, Ka'ab bin Malik, etc., tasted the sweetness of the teachings of Islam and therefore they initiated a poetic project to defend Islam and its higher ideals. Thus, artistic composition became an important weapon which defends and protects Islam. The Prophet (PBUH and his progeny) encouraged such those poets and their Islamic artistic product by saying, "What forbids you from supporting the Messenger of Allah by your tongues as you had supported him by your weapons?" The Prophet (PBUH and his progeny) encouraged Hassan bin Thabit to devote his poetic faculty in defending Islam and its teachings against the poetic assault of the disbelievers. He assured Hassan bin Thabit that he would always get the Divine support in his defensive Islamic poetic creation. The Prophet says, "The Holy Spirit would always support you so long as you are devoting your poetry in serving Allah and His Prophet."[Refer to Buhkari] The Prophet directed those faithful poets to satirize and expose the evils existing in the community of the disbelievers. He urged them to continue their poetic campaign against the disbelieving Qouraish. He considered such a poetic campaign against the disbelievers as more effective than war. He says, "Satirize Qouraish because satirizing (their evils) affects them more than the pelting of arrows."[Refer to Eltabari] The above Islamic references indicate that the Prophet (PBUH and his progeny) was well aware of the importance of creative composition in fostering, in its own way, the pillars of Islam.

Moreover, Imam Ali bin Abee Talib (PBUH); the Khalifa and curator of the Prophet (PBUH and his progeny), was composing poetry. He has poems which contain a lot of wisdoms and values. The poetic works of Imam Ali bin Abee Talib (PBUH) are considered unprecedented and unmatched Islamic masterpieces in the field of poetry. In other words, Imam Ali bin Abee Talib (PBUH) presented the Quranic wisdoms and values through poetry, thus, his works are poetic wisdoms and values that benefit the whole humanity. Therefore, it becomes obvious that literature, in its various forms, can have an important ideological and Islamic function if it is consciously and rationally devoted, by conscious and wise composers, to serve the Islamic society.

Therefore, it is essential that the artists in general and writers in particular must possess religious, spiritual and moral ideals that control and edify their creative works. They must realize that Faith and Belief are the qualifiers of human heart and intellect and every artist must possess them. The faithful artist controls and directs his imagination. He regulates its movement and edifies its product. A noble artist whose heart, thoughts and imagination are edified by Faith and Belief will possess sublime thoughts and pure inner inclinations. He will never produce any artistic composition that degrades human nobility. In other words, the artist's art is the mirror of his inner content. In fact, an artist presents his own convictions in his art. His art is the mirror of his personality, and it is an incarnation of his thoughts. Art reflects the hatched thoughts, emotions and ideas of the

producer. Therefore, literature is mostly an autobiographical product and the edified composer is a useful asset of the society while the stray composer whose character, morality and conviction are loose and lewd is a source of disaster to the society. The work of art must lighten the intellect, elevate the imagination, edify the emotion and supplement the spirituality of the consumer. If literature deviates from the road of reaching this goal, then it is bound to generate the seeds of an overwhelming corruption in the society. An artistic work that induces shallow thoughts and immoral inclinations doesn't possess any sense of responsibility or moral obligation and reflects the ignoble and the villainous nature of the artist who produced it.

The Writer and the Sense of Obligation:

Like all other aspects of life in an Islamic society, individual freedom also has a framework within which it must operate. In other words, individual freedom is a restricted type of freedom that makes it truly human. However, it is a type of restriction that does not cripple the constructive and productive energies and potentialities of the individual. Thus, it is an organizational restriction which regularizes individual's conduct in the society. It allows the individual to operate within the general framework of the welfare, morality and discipline of the society. The individual's freedom in the field of artistic and literary creation is no exception to this. The above Quranic Verses and the sayings of the Prophet (PBUH and his progeny),

clearly, indicate that Islam did not only approve creative, artistic and poetic composition, but it also allowed the gifted artists, literarists and writers to express themselves creatively. In addition to this, Islam laid down moral restrictions on creative composition so as to preserve the sanctity and the dignity of the society. Islam doesn't allow that reckless type of individual freedom which encroaches upon the spiritual and moral structure of the society. Spiritual and moral values are the most valuable assets of the human society. They must not be encroached upon or get ruined by the so-called artists and literarists who shield themselves with the so-called freedom of expression and produce atheism, debauchery and licentiousness. What is the use of the freedom of expression and the free aesthetic production if they do not care for the basic pillars of human existence embodied in the spiritual and moral teachings of the society?

Human heart and intellect are basically spiritual and their artistic products must naturally be guided by the spiritual rules, norms and regulations that observe and preserve human morality. Without a spiritual framework of reference that guides and controls the heart and intellect, they will turn into stray organs which degrade and undermine the dignity of Man. Therefore, every artist and literarist faces the test of the spirit, the heart and the intellect. The true artist is he who devotes his work of art to serve the higher and sublime human, spiritual and moral standards of the society. The true novelist, for example, observes and supervises the flow of his writing. He sifts and edifies the

words, phrases and sentences he produces. A writer who surrenders his writings to the dictates of his abnormal instincts will produce a stray and abnormal literature that can't be accepted by a normal society nor can it be rejoiced by any normal reader. A writer whose writing violates the basic values of a normal human society and treads upon the belief of the people or tries to ruin the rules of decorum established in the society, must be severely curbed by an iron hand and without any bargaining or delaying. The tongue of such a stupid and insolent literarist who wants to pass-off his own aberrant tendencies and abnormal convictions through artistic creation should be cut off and removed from the society. The Islamic society cannot sacrifice its spiritual and moral structure for the sake of the so-called freedom of expression, artistic creativity or free aesthetic production. We must remember that virtuous and spiritual patriots had sacrificed their lives for the sake of establishing an Islamic society. It is neither possible nor imaginable or even permissible to leave every insolent, malicious, malevolent, aberrant, drunkard and abnormal writer to produce degenerated and degenerating works of art to induce odd impulses so as to ruin the moral fiber and value structure that have been built up at the cost of blood. Such abnormal and pseudo-artists who claim to be full-fledged literarists must not be given any chance to waste the time and energies of people by their perverted art which *stirs* evil only. The society has full right to supervise and to make a moral conditioning to the literary products of artists and punish the violators. The

Prophet Muhammed (PBUH and his progeny) ordered the Muslims to curb the artistic activities of those sublime composers who encroach upon the sanctity of Islam and its teachings. He states, "Cripple the tongue of whoever satirizes Islam."[Refer to Mujamaa el Zawaed] There are many Quranic and Hadith directives which urge rulers to take severe measures against the immoral products of artists, eradicate the immoral literary product from the society and take severe measure against artists whose works violate the religious and moral foundation of the society. In other words, artists whose works transcend the rule of decorum, abuse others or present obscene and shameless expressions should be punished.

It means that rulers should be conscious of the dangers of immoral compositions that target the higher moral and spiritual values of the society. They should take severe measures against any poetic work that aims at demolishing the moral and spiritual structure of society.

Therefore, true creative writers are not absolutely free to do or to say whatever they want. Freedom of such a kind is an abstract term and cannot be practiced in any healthy human society. It exists only in jungles amongst animals. The following Hadith also may give further clarification to the norms that must govern the existence of the individual in the society and it, clearly, marks his relation to the other members of the society and lays down demarcations which must not be transcended. The Prophet (PBUH and his progeny) says, "A group of people rode on a ship. They divided its deck among

themselves. One of them started pecking on his own deck-space. The rest of his companions on the ship asked him, 'What are you doing?' The pecker replied, 'It is my own space on the ship and I am free to do on it whatever I want.' The Prophet (PBUH and his progeny) went on gesturing, 'If they catch his hand, all of them will be saved, but if they leave him to continue his pecking on the deck of the ship, all of them will get annihilated." [Refer to Bukhari] This Hadith indicates, unambiguously, that the aberrant and abnormal conduct which threats the common welfare and general interest of the society must be powerfully curbed. Aberrant, abnormal and immoral art is no exception to this. A person cannot stand in the middle of a cinema hall and cry, 'Bomb! Bomb!' while he knows, very well, that the audience would crush each other at the exits, and later-on, when he is interrogated, he either claims that he was just 'jesting', or says that he is free to utter what he wants. Thus, even in the field of literature, literary works must be restrained and tamed not only by moral discipline and spiritual values, but also by legal measures. A writer is not free to write in his work of art whatever he likes. A writer is a member of the human society in general and his own society in particular. He cannot, and must not be allowed, to go against the common streams of the society's moral fabric. He may seek freedom to express his innate intellectual creativity and to deal with reality artistically, but the normal and healthy human society should not tolerate any kind of literary product that injure or undermine its dignity and integrity. A writer may present re-

ality in an artistic manner, but he must edify whatever he presents in his writings.

Art as a Mirror of Reality:

Nobody can deny that in every society there is good and evil, virtue and vice, etc. Artistic compositions, if they are employed wisely, can lead to elevating human beings, supplementing virtues, eradicating evils and reforming the society. In his attempt to project reality and to deal with good and evil, through literature, the writer should know how to differentiate between them, and to present them in an edified manner. In other words, he has an obligation to observe, restrain and edify what he produces. In dealing with the evils in writing, a writer must not go to the details which transcend the borders of decency and turn his writing into a source of obscene images, profane language and pornographic material. Naked projection of some aspects of *reality* will deprive writing from its artistic significance because true literature is symbolic and suggestive in its nature. Even many secular writers don't project obscenity nakedly because they know the true essence of literary work and they want their writings to be called artistic works. Therefore, they resort to concentrate on symbolic or suggestive presentation of the reality in an attempt to elevate the artistic aspects of their writings. True art or literary composition is that which is capable of suggesting and symbolizing rather than frankly uttering or displaying. Even if an art resorts to suggestion or

symbolization to present reality, its basic aim must be reformative in nature. Naked and frank presentation of reality leads to obscenity, undermines the artistic quality of writing and exposes the lower, the poor and the reckless quality of the intellect; if it was ever existing, which produced it.

Realities of life may be artistically presented through the artistic writing, but it must be an edifying presentation that aims at making the reader love virtues and hate vices. A careful reading of the Quran will show us that it gives model-guidance in making a proper and respectable presentation of reality. By narrating the stories of the Prophets and their nations, the Quran lays down an ideal method of spiritual, moral and aesthetic presentation of reality with an artistic flavor and in an affable manner as well. It successfully highlights the purity of the pious people and stimulates Man to follow in their footsteps. At the same time, it exposes and criticizes evils of the villainies and warns us against following their suit. It performs this within the borders of decency by addressing, both, human intellect and the innate spiritual intuition of Man. The event between the Prophet Yusuf (PBUH) and the wife of Pharaoh had been presented in a very refined and edified manner to such an extent that the reader of the story admires the piety, the purity and the elevated moral character of the Prophet Yusuf (PBUH). At the same time the reader abhors enticing, seducing and fornication. In the same way, the Quran makes a well-mannered description of many other evils of old

civilizations, however, by presenting such stories, it is the consequences of the act of sin which stick to the mind of the reader rather than its details. In other words, the Quran makes the reader perceive the generality of the act of sin and its dangerous consequences rather than the details of the act of sin.

Thus, by the use of healthy discourse, the Quran addresses the most valuable assets in Man viz his intellect and spirituality. Its basic aim is to administer the doses of reform among the members of the society and eradicate evils.

The Place of Discourse and Utterance in Islam:

Creative writings are usually read by people of all age groups and sexes; young and old, men and women, etc. Immoral art affects the rules of decorum adversely and wipes out the human innocence from the society. It is actually an act of some kind of insanity to write or to make an alphabetic, open and articulate presentation of the moral degeneration which exists in the society. It is another degeneration in its own way. In other words, we must remember that creative writing is not a mere imitation of life, but it also purifies it. It is not a silly reflection of a naked reality, but a symbolic gesture and sarcastic handling of evils so as to achieve a reformatory end. Its end is not only to entertain, but it is also to reform. To achieve entertainment and reformation together, creative writer should select his language discourse very carefully. In fact, discourse and language have ideological values and weights. Therefore,

Islam gave them much attention and regularized their flow in the society. Allah; the Almighty, orders worshippers to utter good words. The Almighty says, "Say to My servants that they should (only) say these things that are best."[17:53] The Prophet Muhammed (PBUH and his progeny) also valued good words very much. He said, "A good word is a charity." [Refer to Bukhari and Muslim] The Prophet (PBUH and his progeny) related believe in Allah and the Hereafter with utterance of good words. He says, "Let him who believes in Allah and the Hereafter either speak good or keep silent."[Refer to Bukhari and Muslim] The Prophet (PBUH and his progeny) valued discipline in this regard. He says, "May Allah bless who either utters good words and gains or keeps silent and gets saved."[Refer to Muslim] Allah, the Sublime, does not like evil words to be uttered publicly. The Quran states, "Allah loveth not that evil should be noised abroad."[4:148] The Prophet (PBUH and his progeny) also says, "Verily Allah detests the obscene, the vulgar."[Refer to Tirmizi] Because noising abroad of words which contain evil will lead to more evils by imitation. To encourage and stimulate Muslims to utter good words, the Quran distinguishes between good words and evil words. Describing good utterances the Quran says, "A good word is like a good tree whose root is firmly fixed, and its branch reaches to the heaven." The Quran continues to enlighten human beings and it compares evil words to evil tree. It says, "and the parable of an evil word is that of an evil tree: It is torn up, by the roots, from the surface of the earth: It has no

stability."[14:23-26] Man is not only prohibited from uttering evil words, but he is also observed and *radared* and his utterances are recorded. The Quran says, "Not a word does he utter but there is a Sential by him, ready to note it."[50:18] The Quran warns those who utter evil words that they will be betrayed by their own tongues and the rest of their senses. It states, "On the Day when their tongues, their hands, and their feet will bear witness against them, as to their actions."[24:24] The Prophet Muhammed (PBUH and his progeny) also warned people of letting their tongues unbridled. He says, "A man may, unknowingly, utter a single word that lets him fall into the hell for a distance that takes a period of seventy autumns."[Refer to Misnad Ahmed] Advising and warning Muaaz bin Jabal, the Prophet (PBUH and his progeny) took hold of his own tongue and said to Muaaz, "Restrain this! He pointed to his tongue." Muaaz inquired, "O Prophet of Allah, will what we say be held against us?" The Prophet (PBUH and his progeny) replied, "Is there anything that topples people on their faces, or he said on their noses, into Hell Fire other than the harvest of their tongues?"[Refer to Tirmizi]

Therefore, as it was mentioned earlier, every writer must have a good measure of Faith which disciplines him and regularizes the moral frame of whatever he writes. A true creative writer examines, carefully, what he writes in the light of his Faith. He examines the ingrained meanings and implications signified in a discourse, evaluates the imaginative load it contains and sublimes the ways it mirrors reality. He must be well aware that he will be either

rewarded or punished according to the quality of his artistic writing. In other words, a writer is responsible, about his discourse, in front of Allah. Imam Ali (PBUH); the gate of the Prophet's city of knowledge (PBUH and his Progeny) says, "Don't say what you don't know; rather don't say all what you know, because Allah has laid down some obligations for all your senses by means of which He will put forth arguments against you on the Day of Judgment."[Refer to Nahjul Balaqah, P. 282] Every writer must remember the verses of Imam Shafiee which says,

Every writer's writing would last
Even if his hands die and depart
Don't write by the palm of your hand, except,
That pleases you, on Hereafter, to look at*

Moreover, in the field of artistic creation it is the language and discourse which determine the moral quality of the work of art and the moral quality as well as the destiny of the artist or the writer. Therefore, the writer's selection of words and utterances should be based on a strong moral faith and an elevated moral parameter. A solid ideal and an elevated moral basis should be the writer's barometer of measuring the moral quality of the language used in each and every context because the language employed reflects the ideological content of the writer. What Mahmood el Jumrid, (1980), has said may be relevant in this context. He said, "The Artist expresses himself through language, and language is the tool of ideology. The language of the mature and distinct

ideology is affable and distinct and the language of the agitated ideology is agitated. You can easily decipher the ideology of the writer from his language, his talking and from what he has written."[1]

From the above discussion and clarification, it is clear that Man is not absolutely free to utter whatever flashes on his mind. Man has not only been honored by intellect, but he is also tamed and restrained by spirituality and the tenets of Islam. The artist may entertain people through creative art, but this must not be through shameless, obscene and pornographic material. Entertainment should not be searched for as an end and at the cost of decency. An artist must resort to edified and affable entertainment because Man's life is neither absolute seriousness nor unbridled jest. Ali bin Al Husain Al Bostee prescribed a suitable formula which may give justice to this issue and become the framework for the entertainers and the entertained. Al Bostee chanted:

Temper your toiled mood by a rest,
within a seriousness, and amuse it by some jest
But if you give it some jest,
let it be like what food gets from salt*

Man may entertain or get entertained, but even in the process of entertainment, the entertainer and the entertained should inject and get injected by good values. For example, sometimes, jesting used to intrude in the process of teachings delivered by the Prophet Muhammed (PBUH and his

Progeny) to his companions. But this casual jesting was always compatible to, and in harmony with, the teachings of Islam. It was actually supporting Truth; the 'Quran'. When his Companions, surprisingly, say, "O you are jesting with us!" the Prophet (PBUH and his Progeny) used to say, "Yes, but I say nothing except Truth."[Refer to Tirmizi] It means that even the casual jesting by the Prophet (PBUH and his Progeny) was also loaded with Truth. Therefore, even the casual respectable jesting of the Prophet Muhammed (PBUH and his Progeny) shows his elevated quality and sublime aims and at the same time it is an indication to the fact that Islam attaches respectability even to entertainment.

The Stray Literature: A Threat to the Islamic Society

Islamic societies were supposed to initiate their own method of artistic composition so that it might play its own role in restructuring the society on the basis of Islam. Unfortunately, these societies are facing various types of artistic cancers from within and the thematic and artistic references of artists and writers like Abu Nawwas, Abu Tayeb Elmutanabbi, J. P. Sartre, Oscar Wilde, etc., are nourishing the imagination of many writers. Many contemporary writers in the Islamic world indulged in corrupting their own societies by their immoral, obscene and destructive literary compositions. This state of affairs is attributed to the fact that those writers want to fabricate a fame for themselves by presenting the vulgarity of their intellect and, insolently, considering it to be a masterpiece. They are

intellectually paralyzed and ready to sacrifice every valuable human asset for the sake of the lewd fame which they seek at all costs even if it makes them aberrant members in the society. It seems that they have a deep sense of inferiority and educational lack or they may be having a childish sense of being marginalized. Therefore, they resort to produce ignominious writings and lewd literary outputs to attract the attention of people by their filthy mindset. Such writers actually suffer from schizophrenia. They are split and divorced from their roots. Therefore, they are floating with every intellectual jetsam and flotsam. They had been influenced by stray literary, psychological and philosophical theories and trends, consequently, they turned themselves into rootless creatures who do not possess an innovative talent. They devoted their corrupt literary taste to expose their frivolous, lewd and shallow thoughts as well as their degenerated style of entertainment. Foolishly, they consider literary composition as means of presenting obscene expressions, stray philosophies, aberrant inclinations and abnormal convictions.

Unfortunately, authorities are not moving to curb the activities of such licentious writers. Our Islamic society is full of tainted literature. One feels that Islamic conscience had dried up in many rulers of the Muslim countries who accept whoredom to their own subjects. A normal ruler will not accept a write up like *Season* to be part of the educational syllabuses of the educational establishments of his country unless he was that type of people who accept

vice to his own family. If the ruler allows such a book to be taught to students, it means that he wants to corrupt the growing generation and degrade the nobles among his subjects and this reminds us the everlasting wisdom of Saba' Queen whom Quran has documented her saying. She said, "Lo! Kings, when they enter a township, ruin it and make the honour of its people shame. Thus will they do."[27:34] In fact, those stray writers are finding the secular environment established by secular rulers as conducive to spreading their poisons. Many of the rulers of Muslim countries have a long hand which severely punishes any person who utters a single word against the ruling regime, but the same ruthless hand seems to be paralyzed when it comes to those lewd writers. They never move against artists and writers who frankly abuse the faith, belief and morality of the nation. They are passive towards the real enemies of Islam and keen on preserving their secular but fragile thrones at any cost. Reformists are aiming at reforming the society and those stray writers are corrupting it. Unfortunately, prisons are crowded by reformists and not by the ignoble and tainted writers who are the real culprits. In the presence of those corrupt writers and pro-corruption rulers it would be very difficult to raise up the reformatory structure of the society. Such writers and rulers will remain tools of destruction and they will never allow any moral structure of the society to get established. We remind those stray writers and rulers the poet's question which inquires,

When can it ever get completed; a construction,
if you build and others perpetrate destruction?*

In recent times many writers produced literary works which target the dignity of Islam and Muslims. One feels the need of a real Islamic leader like Imam Aayatullah Elkhumaini (PBUH) who, bravely and without any bargaining or compromise, issued Islamic decrees so as to protect the sanctity of Islam and the dignity of Muslims against stray encroachment from such writers. Aberrant writings of writers like Tayeb Salih, Najeeb Mahfooz, Ihsan Abel Qodoos, Salman Rushdi, Suhail Idrees, Hyder Hyder, Tasleema Nasreen and the aberrant works of the European Caricaturists who abuse Islam, its values and pillars. Such writers do not possess real literary faculties, rather, they were part of a conspiracy to demolish Islam and its values. Such works should be confronted and removed from the society without any bargaining or consideration for worldly interests. Ruler should remember the Quranic verse which says, "Say: If your fathers, and your sons, and your brethren, and your wives, and your tribes, and the wealth you have acquired, and merchandise for which you fear that there will be no sale, and dwellings you desire are dearer to you than Allah and His messenger and striving in His way: then wait till Allah bringeth his command to pass. Allah guideth not wrongdoing folk."[9:24] All writers must review their way of writing and take up something which benefits people in this life and benefits them in the Hereafter.

They must realize that the triumph at the end is always for virtue and values and the destiny of scum is to wither. Allah; the Almighty says, "For the scum disappears like forth cast out, while that which is for the good of mankind remains on the Earth."[13:17]

Writers must not turn themselves into scum and corrupt the readers. The corrupters' definite destination is Hell. Quran says, "Those who draw into temptation the Believers, men and women, and do not turn in repentance, will have the Penalty of Hell: They will have the Penalty of Burning Fire."[85:10] Therefore, to avoid turning themselves into the fuel of fire, the true writers' way of thinking should be conditioned only by sublime moral framework. The Muslim writer's way of writing must be within the framework of Islam and its glorious teachings. Then only he can Islamize his creativity, imagination, etc and turn himself into a true believer. The Prophet Muhammed (PBUH and his Progeny) says, "None of you (truly) believe until his inclination is in accordance with what I have brought."[Forty Hadith] On the basis of the above discussion about the Islamic vision of literature, it can be said that any writer who violates this Islamic vision, is described by Allah as "whom We sent Our signs, but he passed them by: so Satan followed him up, and he went astray."[7:175]

* The poetic verses are originally in Arabic language. They were translated by me.

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Moral Decadence in Tayeb Salih's Season

While writing *Season* Tayeb Salih was under the influence of the Jewish S. Freud. Tayeb Salih admits, "I fell under the influence of Freud…and read more than once 'Civilization and its Discontents.'"[1] If we examine Tayeb Salih's novel *Season of Migration to the North* in the light of the above discussion, we will find it far from being acceptable to any normal reader because it is neither possessing a decent content nor aiming at any higher value. It is exceptional in its moral decadence. It is exceptional in the sense that it offered a frank and articulate presentation of profane language, obscene, pornographic material as well as immoral behavior of degenerated characters. It indicates that the writer was under the complete control of the Freudian philosophy. It is, therefore, necessary that before proceeding to evaluate his book *Season of Migration to the North,* we draw an outline of the Freudian suppositions which possessed the mind of Tayeb Salih during the writing of *Season.* Because in addition to the Freudian suppositions which were dramatized in *Season,* there are many points in the biography of Tayeb Salih which will confirm the points of the autobiographical nature depicted in the novel as discussed in the following chapter.

Freudianism: At a Glance

Freudianism is a school of psychoanalysis which has been founded by the Jewish Sigmund Freud. This school interpreted human behavior in terms of sexual point of view and made sex the main motive behind everything. Thus, S. Freud's claims were rooted in an assumption about the biological instinct. In other words, S. Freud considered sex to be the basic human instinct which has an absolute control over other aspects of human life and activities. Consequently, he lowered man's status to that of gross animalism and shallow sensuality. He claimed that the unconscious mind influences human conduct, therefore, Man's convictions are the reflections of his biological needs. He merges between the consciousness and the unconsciousness, the normal and the aberrant mind, the rational and irrational intellect. In other words, in the world of Freud, there is no demarcation between the above opposites. The definite result of Freud's assumptions is the mental and neurotic symptoms which turn Man into an animal. Thus, it become clear that the main motive of Freud was to undermine religion, fight values and morality and convert man into an animal that is loaded with base instincts. Freud intended to corrupting, deliberately, morality, plotting, cunningly, against human values, metamorphosing human intuition, polluting human purity, spreading prostitution, depriving man from prick of conscience and turning him into an animal.

As Freud is a Jew, thus Freudianism is a part of a

cunning plot that targets religion and religiosity as well as the whole humanity. It has been mentioned in the Zionist plans that they have to work to tumble down the morality everywhere so as to make it easy for them to control the world. They admit that Freud is one of them and he will continue presenting sex relation frankly so as it no longer remains in the eyes of the youth as something holy as it is organized through the institution of marriage, rather their major concern becomes the illegal satisfaction of their sexual instincts and at then their morality collapses.

As it is a part of fevered campaigns organized by many colonial circles against religion to mislead the worshippers of Allah from the straight path, neutralize them and then corrupt them, Zionist and Masonic media presented Freud's claims to people in such a way as to entice weak selves to get rid of values and morality. In a conference in the injured Quds, one of the chiefs of misleading told his colleagues that they have prepared in the Islamic countries a generation that does not know any link with Allah, thus, the youth came up according to what colonialism had aimed at. This generation does not refrain from committing major sins. It loves leisure and laziness and does not have concern except in libido. If it gets education, it is for libido and if it accumulates money, it is for libido and if it occupies high positions, it is for libido. It is the same aim which communists tried to achieve. They claimed that they have succeeded in

spreading whatever pulls down religion religious societies through stories, theater, lectures, newspapers, magazines and writings which propagandize atheism and ridicules religion and its men of religion.

However, Freud's suppositions about human behavior do not lean upon any scientific method. He is, like Darwin, depended on supposition as opposed to Truth. He depends on observations which arise from a surface analyzing of the behaviors of the de-spiritualized patients who resorted, wishfully, to him to treat them from aliments which affected them as a result of their aberrant behaviors. Those suppositions did not only create a controversy in the circles of scientific psychological studies, but it also troubled every circle which is particular about the moral structure of human society. As result of the absence of scientific support, what Freud had said became just *imaginative suppositions* which are rejected even by the western circles now. They are followed only by the enticers and seducers.

Thus, it becomes clear that Freud's claims express his Jewishism rather than a scientific method. This Jewishism appears clearly in defiling and de-purifying, deliberately, mankind. Ironically, in spite of Freud's claim that he is able to analyze human nature, but he failed to analyze the reason behind his addiction to smoking. His lower jaw was affected by cancer. It was replaced by an artificial jaw was fitted. Doctors tried to make him give up smoking, but Freud failed to get rid of

it till he died in a state of frustration and disappointment.

Unfortunately, some of those who are reckoned as Muslims have been influenced by him. They have been allured by Jewishism, Communism, Masonism, Crusade and colonialism to spread Freudianism by means of immoral writings, theater, magazines and newspapers. Their influence by S. Freud arises from the fact that they had got little education and knowledge and then a high dose of the aberrant assumptions which are aimed to be digested foolishly and spread blindly. As the receiver is half-educated and doesn't lean upon a correct referential by which he evaluates what he takes, false has been decorated for them while the truth, in their depth, has been affected by a dense and perpetual fog. Therefore, most of them have been corrupted and contributed in the organized movement of corrupting others and they died or they are waiting death without repenting for what they had done or reforming what they had ruined.

'*Season*': A Freudian Write-up

Tayeb Salih has been influenced, to the core, by Freud. Due to Freud's influence on him, Tayeb Salih made an uninhibited treatment of sex in *Season* to such an extent that it lost much of its literary significances. In fact, the content of the novel subject to evaluation in this book shows that Tayeb Salih is a sex maniac and influenced by the world of sensualism and voluptuary ness. He projected animal urges and impulses as uncontrollable forces and he

took delight in the blatant depiction of obscene, profane and pornographic materials.

In many of his writings, he concentrated on undermining religion, its values and symbols. For example, and not reckoning we find that in "Wedding of Al Zain" he gave the name Haleema to the seller of cheated-milk. She sells it to Aamina! The novel Season of Migration to the North is an embodiment of the Freudian claims in detail. The reason behind Tayeb Salih's influence by Freud is that he had got little education and he did not possess a referential by which he separates the seed from the chaff. In fact, he was one of those who failed to continue their educational journey. He got frustrated and went through a period of confusion. He read Freud's claims and, immediately, fell under its grip. In this novel, he concentrates on incarnating Freud's suppositions through M. Saeed, the narrator and some other characters. Here also there is an undermining of many aspects of religion. With a repulsive boldness, he called the aberrant person; his mouthpiece in the novel, by the name M. Saeed as if names are unavailable. A character in the novel claimed that wine is for the "health of Sudan". He devoted another character to tear the praying-carpet in the prostitution-room of his mouthpiece. Tayeb Salih gestured that prayer and fasting could not make him protect himself from what he had faced in the West. He continued to project Freud's claim and made a sexual

impulse to a twelve years old child, thus, killing the innocence of childhood and sticking Satanic thoughts to it. Sex controls over the thinking of the majority of his characters whether they were conscious or unconscious. The whole novel emphasizes on agenda which are far from being literal and it calls for an animal freedom that discards intellect and makes man guided by animal instincts.

Actually, the novel presents a rotten, a poisoned and a poisonous environment that suffocates, disgusts and harms the normal reader. There is a glaring want of morality in it. The moral quality and the behaviors of the mouthpieces of Tayeb Salih as well as the moral quality of the language used in this novel, all are depressing and unedifying. The book is marked by frightening and shameless lewdness that led to the violation of the familiar literary pattern of presenting reality. Reticence, social and ethical as well as moral proprieties were thrown to the wind in the attempt to make the book, shockingly, articulate and lewd. The novel contains immoral language that exists only in a specific type of immoral circles. It indicates that its master is better conversant with the culture it depicted than with literature or its essence and significance. In other words, the novel is an exponent of free sex, unbridled tongue and indecency. This method of composing remains a perennial concern of the novel and it undermines its literary significance. The novel crossed all boundaries of decency and it, consequently, turned itself into an ill-conceived write-up with little claim to good literary and

artistic merit. The novel makes the conscious reader realize that the writer did not pursue sufficient literary works before resorting to creative writing and he already does not have potentiality for creative writing. He is rather a fabricated artist. A real intellect which claims to be a literary or artistic intellect can't depend on a direct presentation of the vulgarities and degenerations to create a literature or an art. Such a work, in fact, represents bad-mannerism itself. Tayeb Salih presented immoral behaviors and unethical situations, showing no abhorrence to them. He rather presented them with an air of glorification. He clearly identifies himself with his 'mouthpieces' as he has never displayed any irony or abhorrence towards the abnormal conducts and utterances of the main characters. The novel makes the reader feel that the main characters M. Saeed and the narrator are nobody but Tayeb Salih himself.

The novel can be seen as an embodiment of a corrupt psyche. It exhibits a psychological phenomenon and an ulterior motive which is based on, 'Be corrupt as I am' and such a psychic phenomenon can't be produced by a normal brain. Tayeb Salih admits that he fell "under the influence of Freud." Therefore, the novel is a manifestation of a disturbed psyche and a dead conscience that blindly projected Freudianism and, alphabetically, dramatized the Freudian convictions. The novel spontaneously reflects the content of Tayeb Salih's mind which seems to be preoccupied by, and a victim of the very immoral theme of the novel. In fact, it expresses Tayeb Salih's dedicate

commitment to a specific form of life and it corresponds to the ideals that he cherishes. It exhibits the feeble mental content, the low moral quality and the neurotic and psychic tendencies of the mindset which were reflected through the main characters. The picture of human life the novel draws is of a very crude nature. Shallow and erotic language and alien philosophies are displayed and an immoral life is projected in the novel. It seems that the fundamental aim of the novel is to be strange, alien and obscene in content, profane in discourse, and pornographic in details. In short, it is a shameless boosting of immorality. It failed to contemplate on any rational issue or literary significance and displayed only cheap sensuousness. On the one hand, there is a clear ignorance of the sanctity and dignity of human being and on the other hand, there are concentrated responses and submission to the demands of the flesh and expulsion of the spiritual urge from the heart. Tayeb Salih gave undue importance to the details at the cost of decency and thus the novel considered baser instincts as index of human behavior and controls it. Its ignoble motive is to activate animal desires and suppress spiritual craving within the reader. The animal side of human being and the baser urges of human life have been strongly emphasized and glorified. The description of various constituents of human anatomy and the profane content of the novel crossed all barriers of decency and drew a degraded image about the writer in the mind of the reader. They make the conscious reader realize that these immoral descriptions can be written

or uttered only if the writer or the speaker was not in his right senses, but in the state of mindlessness and inebriety. Tayeb Salih failed to realize that such images and utterances injure and offend the normal reader's delicate and affable sensibilities. It leaves a bad taste in the mouth and also evokes disgusting memories in the mind. Tayeb Salih aimed at expressing himself freely and without any restrain upon his expression. This tendency made the novel a product that aims at degrading the human values and leads to servility and lack of intellectual integrity.

The novel is written in Arabic language by a Sudanese writer, but it remained Western in the moral aspect of its theme, in its aesthetics, discourse and philosophy. It clearly displays the Western bent of mind of its master. It nourishes the decadent trend in Western literature as it is inspired by it. It borrowed an abnormal type of language discourse and literary genre from the European streets to a society whose majority are pious by nature. It brought to our society a picture of the decadence of a swift changing, Godless and valueless society. It is a blind imitation of valueless Western literature and culture that dramatizes Freudian aberrant suppositions through artistic writings. Tayeb Salih imitated his own Western masters by adopting their lewd novel style. He made an artistic and pornographic presentation of the Freudian licentious philosophy. It is a slavish 'copying' of degenerated writing modes of writers like J.P. Sartre, Oscar Wilde, etc. Tayeb Salih became like those who have been addressed by Quran, "indulged in idle

talk as they did."[9:69] The novel represents a literary mode that leads to the torture earmarked for the Hereafter. Such writers will regret and say in the hell, "We used to talk vanities with the vain talkers."[74:45]

Tayeb Salih, the writer of the novel under discussion, like many writers who belong to territories which were under the colonial subjugation, had undergone the colonial system of education in his own home-land. Then, he received the rest of the 'doses' of acculturation in Europe. Therefore, his Sudanese perceptions and natural intuition have been damaged in the process. His value judgment, in this novel, ceased to be a Sudanese. He presented himself as a liberal and articulate writer who by meager education, acculturation and choice as well, had made of himself the heir of the Western immoral ways of thinking and writing. He dealt with the Sudanese society the way Western immoral writers deal with their own societies. Therefore, the novel is a secular propaganda and a blunt publicity of moral decadence of the lead characters. It is completely divorced from the expression of the great piety that flourishes in the Sudanese society. In other words, it is engaged in the distortion of the Sudanese way of life. It is far removed from the main streams and realities of the Sudanese moral-cum-social relations. Therefore, it can be said that it is an attempt to subvert the traditional piety that always ruled the Sudanese way of life. It is also an attempt to persuade the Sudanese to accept what they abhor. It is a criminal conspiracy to wipe out chastity, morality and innocence of the younger generations as well as

to inject evils in their minds. Unfortunately, the author of *Season,* whose name is *Tayeb Salih* failed to realize that Sudan does not provide a fertile soil for this kind of thorny and poisonous crops. Consequently, the novel failed to fit itself within the domain of a conservative society. However, it is a matter of satisfaction that one hears nothing from conscious readers but the adverse comment of disgust and scathing public disapprobation and censure against such a stray writing and its odd contents. When the moron military Junta, supported by the hypocrite Islamists, came to power in the end of 1980s, it removed Tayeb Salih's '*Season*', the subject of this commentary, from the educational syllabus. People considered that trend a salvage to the educational system and the impressionable minds of the budding generations from its destructive repercussions and ill effects. However, the stupid military Junta, later on, retreated and started organizing prizes in the name of the author of '*Season*'. Thus, it becomes very clear that its initial trend was part of the complex and ramified hypocrisy which characterized it and its supporters to mislead the public and thus they ruled the country and made it one of the most failure states in the world. Thus, that misleading has turned, later on, into an organized corruption and corrupting movement which is administered by the state itself. It is necessary to mention here that the novel is not taught in respectable educational establishments because the respectable teacher faces difficulties in dealing with its lewd content because he teaches age groups which he must not corrupt, nay, rather he must maintain their proper innate

structure.

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Tayeb Salih: A Short Biographical Sketch*

Tayeb Salih, the author of *Season of Migration to the North* subject of evaluation in this book, was born in a farming family in 1929 in Karmakoal village near Eldabba; a small town located on *the bend of the river Nile* in the northern state of Sudan.

Tayeb Salih's Education:

As it was the case with many Sudanese, during his early childhood, he went first to Khalwa; a Quranic educational institution which imparts religious education. Then he was admitted to the secular colonial schools which were established by the British colonial rule in Sudan. This shift from Khalwa education to colonial secular education is prophetic of the drastic change which he was to experience later on by traveling to England and getting influenced by Western culture in general, and Freud's convictions in particular. One could realize the drastic shift which may affect the mental content of such a person.

His Love for English Language:

When he started studying English language during the second stage of his schooling in Sudan, he fell in love with it. He says that when he had started learning

English, he felt that he entered a new world that is full of codes which need decoding.[1] He also says that the British were keen on graduating Sudanese elite who were loyal to the British. Therefore, they gave a special status to those who excelled in English language. Tayeb Salih claims that he was the best student in English language among his classmates, therefore, he had been chosen to deliver a speech in English on the occasion of *welcoming a colonial Governor.* He was also promised by the Headmaster of the school a scholarship for higher education abroad if he excelled in his studies. He says, "as I was one of those who excelled in English, Mr. Lang, the Headmaster of the school, informed me that if I get distinction in the final exam, I will be sent for University study in Cambridge or Oxford."[2]

A Frustrated and Uncompleted Higher Education:

It seems that all his academic ambitions were frustrated. The post-school period was a period of "confusion"[3] for Tayeb Salih. He joined the faculty of science in Gordon College in Khartoum despite his love for Agriculture and Arts. He says, "In fact, I was desiring to study Arts. Even Mr. Lang, the Headmaster of Wadi Sayedna School, encouraged me to get admitted to the Faculty of Arts…but I was fond of studying agriculture."[4] He wanted to study Agriculture because of the close bond between agriculture and the Sudanese environment. But neither did he study literature nor did he study agriculture. He got admitted to the Faculty of Science. However, he

didn't complete the courses of study. He seemed to be nursing a deep desire to study English literature. While he was a student of science, he used to attend literature lectures in the Faculty of Arts. He used to participate in literary discussions about Romantics such as Keats, Shelly and Coleridge. His face became a familiar one to Mr. Heart, an English lecturer of the romantic poetry in the Faculty of Arts.[5] Heart spotted him as an outsider who appears in his lectures. He found that despite being a student of science, Tayeb Salih had got high marks in the subjects of Arts stream. He suggested to Tayeb Salih to get transferred to the faculty of Arts. This deep inclination to study literature had been paralleled by his inability to cope with the study of science. He got confused as he himself admits, "I was confused and perplexed between my inner buried desires and, perhaps, my responsive nature to Arts subjects and between the matter of dissecting cockroaches and mice in the Faculty of Science."[6] He tried to get transferred from the discipline of science to the discipline of literature. However, university rules which forbade such a shift from science to Arts frustrated and foiled his attempts. He 'failed' to continue his studies in the faculty of science. He left higher education in 1951; after the second year of the course. It seems that it was the wrong choice and the wrong decision which tempted him to take such arbitrary steps. He himself admits that the tendencies of indulging in something which he didn't like were part and parcel of his nature to the present day. He considers this as one of his gross mistakes.[7] He joined

teaching profession in the same year and became a teacher in an Intermediate school in Rufaa; a town on the bank of the Blue Nile south-east of Khartoum. Then, he joined the Institute of Teachers' Training in Bahkt el Ruda in Eldwaim; a town on the bank of the White Nile south of Khartoum. Then, he was selected to a post in the BBC. He traveled to London in 1953 where he joined the BBC. He was promoted and within a short period he became the Head of the Drama Section. He married a British woman and settled in England.

His Political Affiliations:

Colonialism attempted to neutralize the educational outputs of Khalwa by means promising them with jobs and luxurious life after they complete studying in secular and church schools which had been erected in Sudan by the colonial forces. But colonialism indulged in offering them secular and western cultures and doctrinations. The motive of colonialism was to prepare the receiver of Western education to be an Anglo-Phile who is loyal to Western mode of life. Many learners became victims to this colonial trap and Tayeb Salih was no exception to it. In Sudan, during his schooling and before he left for London, Tayeb Salih had, as he claims, avoided getting affiliated to any political direction. He seemed to have no definite ideological allegiance. He claims that he detached himself from political parties. Nevertheless, he was attending to the political gatherings of all political parties. He used to attend the meetings of both Islamists and Communists. Therefore, it is clear that his was a case of

ideological neutrality. In London and after he had become acquainted with the British political situations, he found himself tending to support the Socialist Labor Party and he read a lot about the Fabian School.[8]

His Influence by S. Freud:

It is well known that the literary and artistic work is an expression of the personal leaning of the author. Unfortunately, the personal leanings of many writers were formed and shaped by the corrupt circumstances in which they found themselves. It is more so in the case of a writer like Tayeb Salih who fell under the influence of S. Freud. He admits, "I fell under the influence of Freud…and read more than once Civilization and its Discontents." Thus, the novel *Season of Migration to the North* is, actually, a projection of his Freudian visions. It contains much of the Freudian philosophy and vision of life. In other words, Tayeb Salih's Freudian bent of mind has been veiled, dramatized and rendered imaginatively in *Season.* Thus, the novel is a psycho-sexual autobiography, in the sense that Tayeb Salih's Freudian bent of mind and obscene and profane psyche pervade this novel of sexual perversion.

Swept Away by the European Culture:

As it is mentioned earlier, the colonialists' main concern was to produce ideologically naïve elite so that they might succeed in making them loyal to the Western cultural parameters. The biography of Tayeb Salih

and the contents of the novel indicate that he had experienced a life which seems to be similar, in spirit, to that which has been experienced by Mustafa Saeed and the narrator; the central characters in *Season.* This point strengthens the autobiographical significance of the novel. The available biography of Tayeb Salih enables any observer to point out, easily and without any vagueness, the autobiographical elements in the novel *Season of Migration to the North.* Tayeb Salih claims that in spite of the efforts he exerted so as not to be cut off from his roots, he found that the British life-environment started exercising its influence on him. He adds that the British life environment doesn't make a person forget everything related to his roots, but the person finds himself being "forced to do so."[9] He had to choose between two crucial options and found no midway; either to accept the culture in which he lived and get merged into it, or to leave it entirely, otherwise, "he would suffer psychologically and mentally."[10] He seems to have opted for the first option and adapted himself to the cultural dictates of the British environment as many of his generations had done. The previous ideological neutrality turned into the ideologically naiveté which made many of those who had got colonial education to opt for accepting Western culture and the ideological naiveté, in its turn, turned into allegiance to Western ideologies. This has been clearly depicted through some characters of the novel. This shows the character of some outputs of the colonial education and the shallowness of their interests and concerns. Tayeb Salih describes the

common ways used to be adopted by those ideologically fragile who find themselves alien to the British cultural environment and desire to get acquainted with the new society and get merged into it. According to Tayeb Salih that one of the necessities of adapting to the British environment was to have a girl-friend.[11] However, many Sudanese studied in Europe, became real scholars, came back to Sudan and contributed to the Islamization of the society. There are Muslim expatriates in Europe from countries like Pakistan, etc, who adhere to their original cultural identity and at the same time provide great services to Europeans. They were neither swept by the aberrant philosophies nor did they search for or adopt a girl-friend to adapt to European environment.

Tayeb Salih was, according to him, inclined to theatre,[12] and according to the perceptions which were injected in him by Western culture: if you "want to go to the cinema, the theatre or the restaurant you must go with your girl-friend."[13] Jean Morris, the real person, is the prototype of the character depicted in the novel under discussion. He met Jean Morris in the first month of his arrival in England in 1953. The meeting took place in the National Museum where an exhibition of impressionistic art was going on. He claims that she was an 'attractive girl.' He goes on to say, 'We talked to each other. She asked me where I was from, etc.' He goes on to gesture, "I was then *a young adolescent.* We left the exhibition and went to a café. We passed some time talking about general issues and after that I have never seen her

again."[14] It is clear that he and the Western culture became like a 'mare and a foal' running in harmony side by side. He was swept off by the existing culture. He admits, "I have been influenced by the spirit of that period and by the generation which preceded us…."[15] He describes his own way of life and conduct and of many of his generation by saying, "We were acting as if we were soldiers in invading-army in a conquered city...We were living a time of opulence on the brink of hell."[16] He goes on to refer to the above statement and relate it with what his protagonist Mustafa Saeed had said in *Season*. He opines, "This was what I meant when I said through the tongue of Mustafa Saeed…'I came to you as an invader in your own home.…'"[17] We can imagine the concerns of that generation and their shallow interests in statements, frankly, released by Tayeb Salih. In a dialogue with one of his colleagues in the BBC, Tayeb Salih replies the queries of his friend about his; Tayeb Salih's, affairs with an emotionally fluctuating and unstable girl whose family was producing a famous jam. He replies, "Every time I buy this type of jam I remember her. She was a drawer and had a fluctuating mood. She loves you today and hates you tomorrow."[18] He goes on to say that her family sent her for a long sea-journey to South Africa so that she may forget.[19] It was this type of culture which influenced many of his contemporaries. He was keen on collecting the details about such behaviors. He used to insist on extracting details from his friends who were having reckless adventures with British women.[20] Probably, Tayeb Salih has been spiritually

retreating in a society that has been shaken by wars and materialism. He seemed to have experienced an overwhelming change which affected his spiritual and moral character. He used to be blamed by a colleague in the BBC for being loose in performing prayers. The overwhelming nature of the Western culture which, naturally, affects such those who have no solid ideological basis to lean upon, had affected his ability to stick to the basic pillars of his roots. He admits, "We had prayed, fasted before we came, restricted our sight and guarded our honor, but no one had prepared us for that terrible meeting."[21] His mouthpiece; M. Saeed, also experienced in England an overwhelming moral and spiritual degeneration. Therefore, *Season* projected many realities, related to Tayeb Salih's own experiences, through the character of M. Saeed and the narrator. These realities were true to the facts and were closely related to Tayeb Salih's life and experiences.

His Inability to Serve his Roots:

Tayeb Salih represents and stands for many of his generation who were ungrateful to their roots. He admits, "A feeling of being ingratitude to a world which I loved much haunts me."[22] He personally feels an inner sense of reproach because he thinks that *fame* descended on him only because of being ingratitude to his environment. Therefore, it seems that he has a strong feeling of impeachment that arises out of his inability to fulfill his obligations towards his roots. This sense of ingratitude to the roots is

part of the nature of many of his generation who became self-centered and were, as Tayeb Salih admits, 'content with just building houses for themselves and riding sparkling cars', but they were ungrateful to their original society[23] and did not serve their roots. This fact was depicted in *Season* through characters like the narrator, Mustafa Saeed and the African ministers. In spite of being articulate in expressing himself, but Tayeb Salih is a person who recoils from being at the forehead of the public life. He claims to be possessing the ability to manage public life and to harmonize between discordant elements, nevertheless, he doesn't want to be completely dedicated.[24] It is, basically, due to his behavior and "way of expressing"[25] himself as he himself puts it. He prefers seclusion and being far away from public eye. He takes seclusion or withdrawal as sources of 'full freedom'. The freedom that allows him to enter and go out whenever he wants and to observe things from a sufficient distance.[26]

His influence by Rural Setting:

Tayeb Salih was born on the farm in the early 20th. century amid the everyday sights and sounds of farm life. He is a country-born person who was, initially, bred and brought up in the country-side, among rustics. In this way, his keenly observant and penetrating mind experienced varied of influences of the rural setting. The rural area where he was born is a quite open landscape which lies on both sides of the banks of the Nile and surrounded by deserts on both sides. It is a simple agrarian society which spoke to

him of a natural setting and space. This country-side scene had a lasting and permanent influence on him embodied in rural images and landscape manifest in his writings. The early impressions about the landscape and scenes continued to influence him in shaping the background to his writing. Almost all scenes lie in rural North Sudan and the landscape in all his writings is almost the same. In other words, the setting that Tayeb Salih mostly describes is the Sudanese Northern plain, more specially, the area which includes Elshaygeya tribe. This made the background and setting of his writing, regional, limited and narrow. It means that the range of his art is mostly limited to a specific region. Therefore, regionalism, in many of its manifestations, is one of the most prominent aspects of the background and the setting in his writings. It seems that he is a fanatic in his regional and tribal inclinations. This was basically because when Tayeb Salih first lifted up his childhood eyes, the Nile which met his eye was, and is still, the blood vessel of life in a desert surrounding. In fact, quite a feature of the scenery indeed of the Northern Sudan is that the Nile is the most obvious geographical feature of the region as well as the most apparent factor in his writings in general and in this novel in particular. As the theme of this novel seems to be an incarnation of his Freudian bent of mind, the main geographical feature; the Nile, was employed and exploited in an attempt to foster the theme of the novel.

His Nostalgic Nature:

Tayeb Salih considers that there is an element which dominates his writings. This element is embodied in its nostalgic characteristic. In other words, his writing tends to be nostalgic in its nature. This is basically because during his early days in England, the place seemed to be not very much attractive to him. He left his rural background and went to a world which is absolutely different in its climatic characteristics. He suffered from the British weather which has teeth chattering, stinging and frosting cold. It affected him by an inner sense of frost which manifested itself clearly in *Season of Migration to the North*.[27] He was continuously feeling that he had left behind him "beautiful things".[28] Things which were related to a world which Tayeb Salih loved "without reservation"[29] as he puts it. He considers that his world in Sudan was a world in which he felt and enjoyed an overwhelming happiness.[30] Therefore, what happened to him after his departure to London was mingled with tension and it was preceded by a period of confusion, particularly, after he could not continue his higher education at Gordon College. The nostalgic element springs from his longing for the past; his childhood. He relates between writing and childhood memories. Therefore, he believes that there is a child staying in the inner being of whoever is called a creative writer.

His Views on Writers, Art and Creativity:

Tayeb Salih believes that creativity nurses the

search for a lost childhood.[31] He finds a relationship between childhood memories and the potential for writing. For him, the childhood period is a lost paradise and literature as a whole is a "search for a lost paradise."[32] He considers that during his childhood he roamed, enjoyed and lived free from tension.[33] During that period he was well planted in his environment and practiced all those things which his peers used to do.[34] Therefore, he laments those hey-days of his childhood and considers that the greatest regret which he nurses is that his childhood in the village will never return once again.[35] He considers it as a beautiful world which had gone for good. He seems to be suffering from insomnia because he is not present among his own village folks and he is not meditating at "the clean, matchless sky."[36] This 'lamenting' nostalgia is a driving force which pushes him to write. His departure from Sudan, thus, was one of the factors which urged him to write. Due to the influence of Western culture and its education system, Tayeb Salih seemed to have turned into a flexible clay that fell into the Western mold. The British society was emerging from the Victorian period and the 2nd. World War and was suffering from the consequences of wars which manifested themselves in the form of a chronic moral degeneration that engulfed the entire society. It was an environment of "freedom and openness"[37] as he puts it. He found the British environment conducive and favorable for his personal interests and tendencies. It provided him with ample opportunities to feel free, to say and to do whatever he wanted. He admits that all these influenced his ways and

styles of expressing himself and his opinions. Nevertheless, he claims that, still, these ways in which he expresses himself are within the limits of decency and manners. He adds that if he is having any opinion, he expresses it openly, articulately and without any hesitation or reservation. It means that he has not only the ability to adapt to contradictory situations, but he has also the ability to harmonize between contradictory principles even if they may expose an anarchist world. He considers that art springs from the anarchist side of man.[38] It means that he takes art as a search for childhood and at the same time an exposition of the anarchist side of human nature. This has been depicted in the ways in which he presented his main character; M. Saeed, as a boy who was brought-up, in his early childhood, in an environment that allowed him to act as he liked. It means that, Tayeb Salih's nostalgic nature drives him to writing while he believes that the act of writing itself springs from, both, a search for a lost childhood and the anarchist ego within human nature.

A writer, in Tayeb Salih's world, seems to be unconscious, funny and superfluous. To justify his motives and to legitimize the obscene content of his writing Tayeb Salih claims that the writer sometimes "doesn't know what he is saying and what he is writing!!"[39] He goes to the extent of considering the writer to be a superfluous and funny creature.[40] Thus, he projects a grim vision about childhood, human ego and the act of writing. He considers that "there is an element of curse in the act of writing."[41] He says, "humanity is straying and I am straying with it."[42] He gives

such views about writing to justify also his un-involvement in writing. Actually, he is not involved in creative writing as such. Even when he begins writing, he doesn't get involved in it smoothly. He admits, "I should confess that when I am writing a sense of futility invades me. I feel I should be doing something else, that I should be somewhere else."[43] It seems that he faced obstacles in creativity because, firstly, he wrote at a relatively old age and secondly the amount of writings by Tayeb Salih is not large, strangely, he writes sometimes under pressure from others though true creative writing flows out spontaneously and naturally. He can't get involved in writing on a regular basis. He even wanders as how "some writers keep on writing a daily essay or column."[44] For him, it is "an extremely exhausting work."[45] This means that he entered into the field creative writing in a mechanic manner and this fact is clear in his inability to handle, suggestively and symbolically, many aspects of life, consequently, *Season* became clumsy in its content and in many of its technical aspects. Tayeb Salih is a product of a period which considered whoever got some education as enlightened. Whereas he failed in university study, he started flopping to attract the attention to content which did not get sufficient education. He appeared on the surface of writing after penning *Season* which was glorified by Western media and warmly sponsored by the secular political and cultural circles in the Arab world which hug every disgusting garbage. In spite of the significant rural pictorial setting of *Season of Migration to the North,* it excelled more in the

presentation of Tayeb Salih's Freudian vision of life rather than reflecting literary writing skills. It is mostly based on his inner desire to project his personal convictions which he knows, very well, that it is odd in content and will, naturally, stir reactions. Generally, his range of major writing is limited. When he is urged to come out of silence and to write, he says, "I no longer have what to add to the world of novel and story."[46]

His Major Works:

Tayeb Salih's contribution to creative writing, as he himself admits, is not much. He wrote, in Arabic language, some short stories, novellas and novels. Many of them were translated into different languages. The following are the major works: "The Doum Tree of Wad Hamid" (1960,) "A Date Palm by the Stream" (1953,) "A Handful of Dates" (1966,) "The Cypriot Man"(1980,) "A Letter to Aileen" (1980,) " Wedding of Zain" (1968,) *Season of Migration to the North* (1969,) and "Bandar Shah:" It is in two volumes. (1) "Daw el Beit" (1971,) and (2) "Maryud" (1977) and Mansi.

Death of Tayeb Salih:

Tayeb Salih suffered, in the last years of his life, from renal failure. Attempts were made to search for a kidney to transplant it for him, however, he suffered from health complications and died in London on 18/2/2009 at the age of eighty years. He has three

daughters. His body was transferred to Sudan and buried in Al Bakri Graveyard in Omdurman while his family continued to stay in England.

** The quotations and citations from Talah J. and Ahmad Mohd Elbadawi books in this book are my translation.*

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The Autobiographical Element in *Season*

It is a well-known fact that the work of art is an expression of the personal bias, the thoughts and the mental contents of the writer. Moreover, the personal bias of many writers was influenced, formed and shaped by the circumstances which they found themselves in. It is more so in the case of a writer like Tayeb Salih. Much of Tayeb Salih's works have an autobiographical basis, and even on the surface, the relationship between his work, his life and his personal convictions are very obvious. He usually incorporates his personal experiences and their outcome in his writings and this novel is no exception to that. It is essentially an autobiographical novel. Its autobiographical nature can be discerned from the following observations:-

The Use of First-Person Singular Narrative Method

The use of the first-person narration gives an autobiographical significance to the novel. The narrator in this novel is nobody else but Tayeb Salih himself. Tayeb Salih was very much influenced by Freud while the narrator was very much influenced and got haunted, as well, by the Freudian behaviors of M. Saeed which can be termed as the practical application of the Freudian abnormal convictions. Therefore, the narrator is one of the mouthpieces of Tayeb Salih. This can be confirmed by many autobiographical

points that are apparent from the outset. In other words, there are many clues which make Tayeb Salih and the narrator quite similar to each other. The narrator has been projected in such a way that makes their behavior and career almost inter-twined. Both are from a village, at the bend of the Nile, in the north of Sudan and they worked as teachers for sometimes. Both have artistic tendencies and both depended on M. Saeed's confession in fabricating the progress of the novel. Tayeb Salih says, "I wanted first to write a straightforward thriller, a thriller about a crime of passion, and I had no idea about the twists and turns the story was going to take. I got stuck before Mustafa Sa'eed started his confession."[1] It means that Tayeb Salih employed the narrator to elaborate the biography of M. Saeed. Similarly, the role of the narrator did not have any significance in the novel without M. Saeed's confession. These clues and many others make the analytical reader consider the narrator to be representing some aspects of Tayeb Salih's vision of life. While M. Saeed will remain as the direct incarnation of Tayeb Salih's Freudian bent of mind.

Freudian Influence

Though *Season* can't be read as a straight autobiography and it is not intended as a detailed and accurate record of facts, but the available autobiographical elements as projected by the theme and philosophy of the novel are necessarily true, in spirit, to the fact in many points in the novel. Tayeb Salih was very much influenced by Freud

and the novel is a psycho-sexual autobiography, in the sense that, Tayeb Salih's own Freudian psyche pervades this novel of sexual perversion. It certainly traces many aspects of Tayeb Salih's own Freudian visions, convictions, background, etc. In fact, the novel contains the true spirit of Tayeb Salih's philosophy and convictions. He certainly used material related to his own Freudian attitude to life for writing this novel. In other words, Tayeb Salih made use of materials of his own Freudian experience. Consequently, by virtue of its embodiment of sustained and obscene images and profane language displayed throughout the novel, this novel stands as an incarnation of Tayeb Salih's own personal experiences and perspective of life which were under the grip of the Freudian philosophy. The whole of the novel is a manifestation of Tayeb Salih's Freudian taste and flavor. He had put in it a lot of his own Freudian vision and he had given it a good deal of his personal experience which was dominated by Freudian thoughts. Thus, the novel is deeply rooted in his Freudian experiences. It means that it is not a thinly disguised autobiography which unveils only some aspects of Tayeb Salih's views of life, but, in fact, it is a clear autobiography, particularly, when it is critically handled at the background of its author's Freudian convictions. Tayeb Salih says, "I fell under the influence of Freud…and read more than once Civilization and its Discontents." The novel is a projection of his Freudian psyche and it contains much of his own Freudian philosophy and views about life. His Freudian bent of mind had been veiled, fictionalized and rendered

imaginatively. Therefore, Tayeb Salih's Freudian tendencies as exhibited in this novel would be the center around which the evaluation of the autobiographical elements of the novel would rotate.

However, to make it complicated for the reader who intends to read it as a straightforward autobiography and to detach himself, Tayeb Salih created a lot of conflicts in the novel. He says, "I created therefore a conflicting world in which nothing is certain, and, formalistically, two voices to force"[2] the reader to make up his own mind. This conflicting world itself has been resolved in the harmonious intermingling of roles manifested the Freudian vision of life which has been projected in one way or another through some characters. Each of those Freudian characters has hatched, represented and handed over a Freudian vision to the other, starting from their master himself and M. Saeed and the British women and ending with the narrator, Hosna, Wad Rayyes and Bint Majzoob.

Freudian Characters

One of the ways seemed to have been adopted to achieve a conflicting world in which nothing had to be certain and to give justice to his Freudian philosophy as well as to detach himself, Tayeb Salih created more than one character to stand for the different facets of his own Freudian self. It seems that he divided himself into different selves and represented them through more than one character. In other words, it appears that he has divided himself

and his personal convictions between M. Saeed, the British women, the narrator, Wad Rayyes, Bint Majzoob and Hosna. It means that many male and female characters stand for Tayeb Salih's Freudian vision of life. They are dominated by fornication, degeneration, desire for self-annihilation, curse, anarchy and death-wish which is the natural corollary of their eccentric culture. However, even this artistic technique of projected-egos also seems to be derived from Freud's views on Man. Tayeb Salih himself admits that he had been fascinated by "Freud's theory of man as divided up between Eros and Death."[3] It also seems to be an application of the Freudian view which claims that the psychological novel in general, no doubt, owes its special nature to the inclination of the modern writer to split up his ego, by self-observation, into many part-egos, and, in consequence, to personify the conflicting currents of his own mental life in many main characters.[4]

Therefore, the conflicting world created by Tayeb Salih to dramatize his novel was represented by different characters who exposed various aspects of Freudianism within their inner psychic structure. At the same time, Tayeb Salih selected, arranged, altered, dramatized, fictionalized and inserted many conflicting, contrasting and paralleling points to detach himself and to avoid the resemblance of an autobiography. Therefore, in *Season* there is an imaginative rendering of the Freudian convictions hatched by Tayeb Salih and incarnated through various characters. It is an artistic mingling of personal experience, factual convictions

and fiction in order to project a Freudian point of view.

Tayeb Salih has fictionalized his Freudian philosophy, vision, taste, and flavor through M. Saeed. He has put more of himself in M. Saeed and felt naturally identified with him. His Freudian ideological, conceptual, moral, psychological views and visions have been poured out through M. Saeed. In fact, M. Saeed is no body, but Tayeb Salih himself, for M. Saeed has exhibited Freudian perversion while Tayeb Salih was fascinated by Freud. The biography and documents of M. Saeed were used tactically to represent and present the Freudian philosophy which Tayeb Salih nurses. The mind and the heart of Tayeb Salih can be discerned from the immoral conducts of M. Saeed as well as the narrator's comments, analysis and responses to them. Therefore, the biography of M. Saeed represents an autobiography because they do have several characteristics in common. They orbit around, and act as well according to, a Freudian vision of life. They present various facets of a major Freudian ego. Therefore, M. Saeed is nobody but Tayeb Salih himself.

M. Saeed's biography was introduced early in the novel and his disappearance was recollected in the opening of the third chapter. Nevertheless, he remained, up to the end of the novel, as the main character whose influence and immoral behavior were manifested in some way or another in many characters. He was continuously in the background and the main puppeteer of the actions, reminiscences, recollection, analysis and the progress of the novel as well.

The theme of the novel is the autobiography of the character who shares with his master many similarities and whose personality seems to be founded on basis of his master's most intimate thoughts and convictions. M. Saeed waited for the colonial education officer and greeted him. He got some education and further doses of Western acculturation in both Sudan and Europe. So was the case with Tayeb Salih who got some education in Sudan and was subjected to cultural transformation in Europe. M. Saeed mastered English language and Tayeb Salih was fond of it. Tayeb Salih's English language was employed to welcome a colonial governor who visited the school in which Tayeb Salih was studying. He claims that he was not aware, at that time, what were the meanings of 'colonialism' or 'foreign ruler'. M. Saeed also played "an important role in the plottings of the English in the Sudan."[P.56] Both worked as teachers for sometimes. M. Saeed belonged to the Fabian school of economics and Tayeb Salih read a lot about the Fabian school. M. Saeed married a European woman. Tayeb Salih too married a European woman. Both seem to have learned a lot about western culture and lost a lot due to their stay in Europe. M. Saeed's experiences in England appeared to be part, and incarnation as well, of Tayeb Salih's experiences, attitudes and views of life. The period of Tayeb Salih's stay in England appears to have an effect on him to such an extent that he made use of some of his own experiences in this novel.

Therefore, in this novel M. Saeed stands for the rep-

resentation and the application of Tayeb Salih's Freudian philosophy. He was fabricated to serve this purpose only. During his stay in England, M. Saeed had made A to Z application of Freudianism. His immoral conduct in Europe stands for Tayeb Salih's vision of life which was overwhelmed by the views of Freud that made him feel like a soldier 'in an invading army to a conquered city.' The aberrant behavior of M. Saeed was the practical incarnation of the Freudian immoral views of life which were boiling within Tayeb Salih's mind and found release through M. Saeed. The biography of M. Saeed on its turn influenced the narrator who became a victim of the same. Therefore, if we take into consideration that the content of a writing reflects the writer's philosophy and that Tayeb Salih was under the influence of Freud, then, M. Saeed, the main character, in the novel, is Tayeb Salih himself. Tayeb Salih created M. Saeed and other similar characters to pour out, articulately, his Freudian vision of life. M. Saeed practiced the philosophy of Tayeb Salih-cum-Freud and frankly passed it on to the narrator and the latter was created to present it articulately as an embodiment of Freudian concept.

Loaded with Freudianism

It is a reflection of Freudian spirit to believe that illicit sexual instinct sweep "every person."[P.43] Freudianism swept Tayeb Salih and found release through his mouthpieces; M. Saeed and the narrator. The core of Tayeb Salih's Freudianism has been projected through M.

Saeed's biography and documents accumulated in his secret room and referred to, as well as presented by, the narrator. M. Saeed is the Freudian fictional figure who sank deep in fornication, stood for the spirit of Freudian aberrant views and frankly divulged his shameless conduct to the narrator. The narrator took upon his shoulders to carry on the task of M. Saeed and his aberrant ways. The narrator admits that he is like M. Saeed and millions of people are like him. He opines, "I- like him and Wad Rayyes and millions of others- was not immune from the germ of contagion that oozes from the body of the universe."[P.104] It reflects the opinion of Tayeb Salih who says that M. Saeed "is an imaginative figure who has features from hundreds of people."[5] The events of the novel prove that the spirit of the Freudian views sweeps only those characters who have no glorious ideological reference. It actually swept those who were not capable of controlling animal instinct within themselves and who were not tending to seek glory, but tried, obstinately, to fabricate a fame for themselves by all means. All were in bondage and victims, as well, of their inner content which made them feel that they could not fulfill any higher aims. Undermining and belittling his own self, M. Saeed said, "I seek not glory, for the likes of me do not seek glory."[P.42] Describing the futility of his personal career, the narrator gives a similar expression. He says, "We civil servants, though, are of no consequence."[P.99] Tayeb Salih comments on his inability to serve his original society by saying, "A feeling of being ingratitude to a world which I love much

haunts me." He admits that *fame* descended on him because of being ungrateful to his environment. It is clear that all found that they are victims in one way or another. The details of M. Saeed's immoral biography and its analysis as presented by the narrator show that the biography was deeply ingrained within Tayeb Salih's mental build-up and was displayed through M. Saeed and the narrator who are the main characters of Tayeb Salih's novel. Tayeb Salih nursed Freudianism within himself. It became part and parcel of the thoughts and ideas presented in this novel and therefore M. Saeed, the narrator and many other characters are direct or indirect incarnations and victims as well of Freudianism. M. Saeed is an embodiment of Tayeb Salih's inclination towards Freudianism while the narrator and several other characters stand for its perpetual evils.

Characters are Alter Egos of Each Other

As far as the personality, career, morality, philosophy, visions and convictions are concerned, there are many points of similarities between Tayeb Salih, the narrator and M. Saeed. As mentioned earlier, by creating the narrator Tayeb Salih seems to have intended to employ him to stand for some of the aspects of his perception, views and mental inclinations which hatch Freudian assumptions and Western culture. In order to exercise further detachment of himself and present the main stream of his inner Freudian bent of mind, he created Mustafa Saeed in order to represent the practical aspects of his Freudian

convictions and psychic content. Thus, M. Saeed's immoral behavior and perverted conduct are clear reflections of the Freudian perceptions which were reigning over Tayeb Salih's way of thinking. He was very much influenced by Freud and the narrator was also deeply influenced by the biography of M. Saeed which displays nothing but his master's Freudian philosophy. Therefore, both M. Saeed and the narrator in addition to many other characters, represent various facets of the inner psychic build-up of Tayeb Salih.

If the narrator is the central character of the novel, then M. Saeed is within him, his alter-ego and both stand for Tayeb Salih's psyche. Similarly, if M. Saeed, who influenced the narrator, is the central character of the novel, it is because he is the mouthpiece of Tayeb Salih. They represent one or other aspect of each other in many respects. They do have several characteristics in common with Tayeb Salih. There are a lot of ramifications in the inter-links and interrelationships among the trio; M. Saeed, the narrator and Tayeb Salih, which make them stand for each other. All got doses of Western education and culture. All worked as teachers for sometimes. All are the embodiment of the Freudian spirit or the victims of the same assumptions. Tayeb Salih has been engaged by Freud. The production of this obscene and immoral novel reveals that he was solely guided by his Freudian bent of mind. Through M. Saeed, Tayeb Salih has explored and presented areas of his own conscious and unconscious mind which was very much

dominated by the teachings of Freud. In other words, through M. Saeed, Tayeb Salih has dramatized and fictionalized Freudianism within him while through the narrator he exposed the receptive nature of his own ideological structure which swallowed Western and Freudian views without judging them critically. What the narrator has reported in the fifth and ninth chapter and what M. Saeed has revealed in the second chapter indicate the similarity between their psychic and moral tendencies and support the autobiographical interpretation of the novel. Therefore, M. Saeed and the narrator, artistically, complement, supplement and represent Tayeb Salih's Freudian bent of mind. In other words, they can be considered as the alter ego of each other. The author of *Season* is the exposed persona of, both, M. Saeed and the narrator while they stand for, both, the hidden and the exposed persona of Tayeb Salih and therefore they are the alter-ego of their master. M. Saeed is fictional incarnation of Tayeb Salih himself and the narrator was created as a fictional necessity to stand for some aspects of Tayeb Salih's life and to mediate the process of a wider coverage and presentation of Tayeb Salih's Freudian outlook which is projected and presented through M. Saeed. M. Saeed is the practical presentation and application of Tayeb Salih's Freudian vision while the narrator was the figure who was like his master, susceptible to the process of internalization of the Freudian aberrant views. Therefore, both M. Saeed and the narrator are the fictional characters who represent various ego of their master. They were

created by Tayeb Salih to stand as fictitious characters, to represent various facets of his Freudian bent of mind and to dedicate themselves for the presentation of the eccentric motives planted in him by Freudian theories.

Fictitious Dramatization of Tayeb Salih Himself

The total outcome of Tayeb Salih's interrupted educational journey is a Freudian bent of mind! He nursed Freudianism and dramatized it in *Season*. The detailed, accurate and elaborate biography of M. Saeed as was exposed through the recollection and the memory, whether conscious or otherwise, of the narrator shows that the life of M. Saeed is incorporated within Tayeb Salih's conscious and unconscious mind. In other words, M. Saeed's life seemed to be at the core of Tayeb Salih's own life and contributed to the creation of the first as well. Though he had exerted much effort to detach himself from M. Saeed and the narrator, but still he left so many clues which confirm the autobiographical nature of the novel. This can be confirmed by the fact that at the moments of unconsciousness, the narrator's inner self intrudes to confirm the fictitious nature of the situation. The repeated doubts expressed by the narrator about the reality of M. Saeed are clear hints to the fact that the whole story is nothing but a personal experience and M. Saeed was created to act as an alter-ego of Tayeb Salih through the other alter ego; the narrator. The narrator who stands for some aspects of his master's life considers M. Saeed to be a 'lie', an 'illusion', a 'phantom' a 'night-

mare', a 'dream', etc. These terms stand as clear clues to suggest and confirm the fact that M. Saeed was intentionally created to stand as a fictitious representative of his master's Freudian bent of mind and its related convictions. To highlight the fictitious nature of the situation and to be nearer to the ego of M. Saeed, the narrator says, "Occasionally the disturbing thought occurs to me that Mustafa Saeed never happened, that he was in fact a lie, a phantom, a dream or a nightmare that had come to the people of that village one suffocating dark night, and when they opened their eyes to the sun-light he was nowhere to be seen."[P.46] The narrator indulged in a continuous habit of associating M. Saeed's experience to some questions arising from within himself. He asks, "Was it likely that what had happened to Mustafa Sa'eed could have happened to me? He said that he was a lie."[P.49] If M. Saeed was a lie, the narrator goes on and asks, "so was I also a lie?"[P.49] In an interview, Tayeb Salih himself says that M. Saeed was "a myth, an illusion…"[6] M. Saeed indulged into the gutter of Western culture while the narrator claims, "But I had lived with them superficially, neither loving nor hating them."[P.49] However, when Wad Rayyes inquires him about the Western women, with a shrink, he replies by saying, "I wouldn't know."[P.80] While Tayeb says that making a girl was one of the ways the aliens resort to facilitate their immersion into the British environment and he goes on to say, "I have been influenced by the spirit of that period and that of the generation which preceded us…" He also describes himself and his contemporary generation to

have been like soldiers in an invading army to a conquered city! M. Saeed is actually, as the narrator himself admits, a 'joke'. He is a joke played on the reader, a fictional figure who was created to elaborate the Freudian convictions and to entice and seduce not only the narrator, but also the reader himself. During their dialogue to define the identity of M. Saeed, Mahajoob's idea about M. Saeed seems to spring from his ignorance of the reality of M. Saeed while the narrator's assumption gives gestures which don't only highlight the fictitious nature of M. Saeed, but they also indicate that M. Saeed is the narrator himself. In spite of some fabricated dissimilarities between them, it appears that these dissimilarities are not in matters related to the innate principle because all represent the same convictions, but they seem to be techniques and requirements introduced in an attempt to give each character its own peculiar individuality. It is a part of a conflicting and contradictory world introduced by Tayeb Salih in order to detach himself from M. Saeed and other Freudian characters and offer some clues which may differentiate him from them. Therefore, a deep penetrating reader can realize, very clearly, that M. Saeed is the narrator himself and the latter represents many aspects of Tayeb Salih's personality.

Products and Victims of the Same System of Education

Tayeb Salih, M. Saeed and the narrator got their initial education in a Westernized colonial education established in Sudan by the colonial rule which was

colonizing the country during the first half of the 20th. century. They also got further doses of Western culture in Europe. Tayeb Salih has undergone a process of cultural transformation in the colonial educational laboratories and so was M. Saeed. In other words, they attended the same system of education in Sudan and took the doses of Western culture in Europe. They have been, culturally, distanced and displaced by Western education and therefore the spirit of their behavioral outcome came to be almost compatible with each other. Both were ideologically naïve. Tayeb Salih used his skill in English language to *welcome* a colonial Governor while M. Saeed did not run away, like other children, when he saw the officer of colonial education approaching him. He rather waited for his arrival, *greeted* him and accompanied him to colonial school. Both failed to withstand the sweeping current of the corruptive Western culture and got influenced by it. They are the victims and represent as well the evils of Western education and culture. Their character is the outcome of the colonial efforts that aimed to accomplish a systematic devaluation of the Sudanese culture. They are the representatives of an aberrant social, intellectual, moral and spiritual quality and vision which incarnate the permanent legacy of colonialism. M. Saeed represents the direct impact of the corrupting forces of colonialism that affected his master. The narrator stands for ideologically fragile people who are susceptible to alien culture. He stands for the ideological naivete produced by Western education and appeared very clearly in his master.

The narrator has been ideologically neutralized and then filled up by Western perceptions. Answering the villagers about Europe, he denies the existence of any major difference between the villagers in Sudan and the Europeans. He claims, "Europeans are with minor differences exactly like them."[P.3]

As a result of getting influenced by M. Saeed's biography the narrator became a feeble character with no real sense of identity or mental integrity. Each of them has his own quantum of epidemic nature which resulted from the influence of Western culture. The narrator may even be considered as more dangerous to the intuitive moral structure of the society than M. Saeed himself because it is after the departure of M. Saeed that the biography of M. Saeed came out through the narrator. If M. Saeed represents the direct impact of the moral corruption of colonialism, and the narrator stands for the ideological naiveté which is susceptible to corruption, then their master; Tayeb Salih, the producer of the novel, stands for the long and enduring aspect of that influence. Many characters represent the factors that produce degeneration and generation gap which colonialism exerted all efforts to achieve by employing its corruptive educational and administrative institutions. They stand for the generation gap that divides the society into warring sections and conflicting factions which contradict and confront each other in a historical and dialectical manner. A divided, secular, immoral and degenerated society produced by such an educational product would serve the colonial and

imperial forces in the long run. The natural result of such a confrontation, created by the outputs of colonial education is the weakening of the moral, spiritual and social fabric of the society. This was, actually, the sole motive behind spreading the Freudian and other Western ideologies injected into the mind of the subjugated and they were reproduced, later on, in different ways such as writing, politics, economics, etc, by the same submissive intellects.

The colonial education exerted all efforts to produce educational outputs, fictitious or otherwise, which are capable of producing anti-social elements like M. Saeed and the narrator. Each of them played or determined to play the roles designed for him. Their roles were nursing the spirit of colonial education, Western culture and Freudian ideas. Therefore, Tayeb Salih's artistic and thematic references, which are projected through M. Saeed and the narrator, stand for the fruits of the colonial cunning efforts. Literally, M. Saeed was employed by his master to accomplish, part of this perverted task and the narrator was employed to continue from where M. Saeed had left off and proceeded, on behalf of the colonial forces, to enforce a colonial agenda in conservative societies. Therefore, the narrator was employed to divulge, articulately, the dramatized Freudian views of his master. M. Saeed and the narrator are the incarnated fictional fruits of the persons who had undergone the colonial education and drunk the Western cultural doses which aimed at the cultural transformation of the subjects. Tayeb Salih admits that the British were "interested in

graduating Sudanese elite who are loyal to them."[7] The quality of their characters and products confirms the fact that the colonial forces had misdirected the energies and potentialities of some parroting brains which they spotted in the process of educating the Sudanese and drove some Sudanese who were injected by half-baked and corrupting information to produce a behavioral product which indicated nothing but their intellectual vacuum and their blind loyalty to Western culture. Therefore, all are the product and the victims, as well, of the colonial education and culture. They have their own extent of cultural migration to the North.

Victims of the Same Alien Culture

All have stayed in Europe during the impressionable period. It affected their original culture. Tayeb Salih stayed in England and experienced its culture. He claims that the British environment doesn't make the alien forget everything related to his roots, but he admits that the alien finds himself forced to do so. The narrator stayed for seven years on a land 'whose fish die of the cold.' He learnt much and much passed him by. This period echoes the same period of M. Saeed's imprisonment in England which was also seven years. Tayeb Salih, physically, suffered from the British weather which has teeth chattering, stinging and frosting cold and this has been manifested in '*Season*'.[8] So is the case with the narrator who came back, metaphorically, numbed and frozen by the effects of the European culture. Expressing his feeling in the wake of his return from Europe,

the narrator says, "I felt as though a piece of ice were melting inside of me, as though I were some frozen substance on which the sun had shone."[P.1] M. Saeed too expressed a similar statement describing his character quality when he was a student. He says, "I was cold as a field of ice."[P.22] Tayeb Salih laments his destiny which took him far away from the village where he once lived "free from tension"; roamed and enjoyed. He suffers his inability to meditate at the "clear and matchless sky" as he used to do in his village. When the narrator arrived from Europe at his village, he felt a sense of overwhelming security. M. Saeed too experienced the same feeling when he descended on the bank of the Nile at the same village. Therefore, all claimed that the village has a special appeal to them and their initial attitude towards the village seems to be identical.

Inability to Get Immersed in their Roots

Both M. Saeed and the narrator were employed by Tayeb Salih to project his disturbed relationship with his roots. All failed to get immersed into their roots. The reasons for the failure of M. Saeed and the narrator to adjust themselves in their own society can be traced in the psychological and moral flaw ingrained within them which has been produced by the type of education and acculturation they had undergone. Although they attempted, in vain, to get re-immersed in their original society, but they utterly failed to live in it. They became misfit in their own society and annihilated any hope for their own spiritual,

moral and social regeneration. M. Saeed has been metamorphosed by the colonial forces, consequently, he became fit in the colonial cultural context and unfit within his own original society and its cultural framework. He was continuously longing for the 'North' and he crowned this longing for the North by his sudden disappearance after he had left his family in the South. So was the case with the narrator who at the beginning of the novel claimed that the North and the South are similar and there is no major difference between them. Ironically, at the end of the novel he failed to live within his own society and therefore he also negotiated within himself the same issue which had been negotiated by M. Saeed, namely the issue of departing. The narrator says, "There is no room for me here."[P.130]" He says in frustration, "Why don't I pack and go?"[P.130] Therefore, the effects of Western culture on them were absolute. Tayeb Salih longed for his past, but he doubted its restoration. He longed for the time when he lived in the village, but the effect of Western culture wiped out his ability to return to his roots and forced upon him such a state of affairs till he died and left his family in the North and found a grave in the South to contain his body. When the narrator was studying in Europe he also longed for his village. The happiness as well as the melting-ice he felt after his returning had been wiped out by M. Saeed's biography. It haunted him to the extent of making him feel isolated in his own village. This sense of isolation which the narrator has felt at the end of the novel has been created, mostly, by the forces of M.

Saeed's influence upon him. M. Saeed's biography re-solidified the melting ice of Western culture within the narrator and, within a short period, it intoxicated his mind. Like M. Saeed, he found himself facing two options; either to depart or to stay on. To depart is to follow M. Saeed and to stay means to become an odd man like M. Saeed in a society which refused to adapt itself to the ways of M. Saeed whose 'deep' evil nature affected the village very much. The narrator failed to readjust himself to the culture of his roots and norms of his society. At the same time, to depart means for the narrator to deprive himself from accomplishing the corruptive role begun by M. Saeed and flourished in Hosna and it was left uncompleted. The narrator decided to stay on and to continue from where M. Saeed had left off. Therefore, M. Saeed and the narrator found it impossible to remain normal members of their own society. Tayeb Salih also feels that *fame* came to him because he was ungrateful to his roots and he had left beautiful things behind in his village. He considers that his early life in the village "will never return once again." Actually, he returned dead to Sudan and was buried in it.

Sources of Similar Motives

All have the same attitudes towards their Freudian bent of mind, obscene achievement and pornographic productions. M. Saeed was employed to stand for Tayeb Salih's Freudian nature. He divulged his immoral past which affected, severely, the psychic stability and mental

balance of the narrator and the latter was employed by his master to present that past and to be the fictitious figure who will continue the immoral mission of M. Saeed. M. Saeed's departure and the staying-on of the narrator have the same quantum of evil and are identical in spirit and consequences. On the ideological and philosophical level, the departure of M. Saeed and the staying-on by the narrator who frankly re-depicted the biography have identical effects. They serve the same mission; the mission of cultural migration and perpetual degeneration. M. Saeed's departure affected the village. So was the staying-on of the narrator who tried to plant his alien and immoral ideas into the village. He decided to remain and perpetuate his evil upon his surrounding and to be an extension of M. Saeed. In fact, he started from where M. Saeed had left off and was employed to present the pornography of M. Saeed to the reader. All this exposes the absolute similarity and compatibility between the narrator and M. Saeed. It confirms that both are not only alien on their own mother land, but they also tried to spread their Western convictions and immoral conduct wherever they went. In other words, M. Saeed and the narrator were employed by their master; Tayeb Salih, so as to express himself in his own 'particular way'. Tayeb Salih says, "What I have written, in spite of its fewness, I have expressed myself in it in a particular way."[9] Their moral nature stands in a sharp contrast and opposition to that of the villagers. They produced what had been rejected by the sound world around them. They came together in whatever opposed to the

original ways of life of their society. There is no clear demarcation, as far as the ideological attributes are concerned, between them. They appear to be representing many facets of a single ideology which is loaded by the same formula of motives. The narrator chose to stay and to wear the mask of cunning identity and adopt the force and cunning to enforce it. He says, "I shall live by force and cunning."[P.169] These were the same cunning tactics used by M. Saeed during his stay in Europe and Sudan. This reflects the determination that is source of perpetual evil and corruption. M. Saeed once said, "But until the meek inherit the earth, until the armies are disbanded, the lamb gazes in peace beside the wolf and the child plays water-polo in the river with the crocodile, until the time of happiness and love comes along, I for one shall continue to express myself in this twisted manner."[P.41] Tayeb Salih states, "When I believe in something, I used to fabricate a confrontation, after choosing the subject and the timing for the battle, then, I continue to perpetrate the confrontation without tiredness till I take the situation to its extreme limit."[10] This was exactly reflected through M. Saeed and the narrator, consequently, such behavior had not been welcomed in many situations. The novel *Season* too is not welcome in the pure and spiritual society. It had been rejected by sound societies due to its profane language and obscene contents. Tayeb Salih wrote a novel in which he dramatized nothing but Freudianism, consequently, it was banned in many societies.

The Room Scene and the Physical Similarity

The description of the face-features of M. Saeed is meant by the narrator to stand, in many ways, for self-portrait. In other words, the narrator's admiration of the facial features of M. Saeed and the way he describes him contain a clear gesture of the narrator's admiration of his own image. As the narrator was drawing a smart and almost a feminist facial feature of M. Saeed, he was drawing the face of nobody but his own. Similarly, when the African minister of education saw the narrator, the minister remarked, "You remind me of a dear friend with whom I was on very close terms in London-Dr. Mustafa Sa'eed."[P.120] In other words, the African minister saw in the narrator's face the face of M. Saeed. Again, we have a similar reference in the room scene when the narrator decided to enter M. Saeed's secret room to confront, as he claims, his adversary. The narrator claims, "My adversary is within and I need must confront him."[P.134] He entered M. Saeed's secret room and as he was advancing into the room, however, he took his own face-image reflected in a mirror to be M. Saeed himself. In other words, knowingly or unknowingly, he took his own face reflected in the mirror to be that of Saeed. Though M. Saeed was not physically present in the room scene, but this chapter gives the impression that the narrator had met the second self; M. Saeed and got merged with him at so many points and levels. In the room scene M. Saeed became the narrator's comrade who, once, described the smooth running of his cunning and immoral designs to

commit fornication as a mare and a foal "running in harmony side by side."[P.37] So was the relation between the content of the room and the narrator at the end.

Similar Artistic and Mental Inclinations

Their artistic, aesthetic, intellectual and moral characteristics are, almost, compatible with each other. The room scene offers so many clues which confirm the fact that M. Saeed is not the adversary of the narrator as the latter claims, but in fact M. Saeed is his own alter ego; the other side of his own personality. The room scene annihilated the conflicting elements introduced by Tayeb Salih so as to detach himself from M. Saeed and the narrator. It indicates, clearly, that all tried to be artists who expose and express themselves through the act of writing. They also seem to face similar experiences in the process of writing. Tayeb Salih comments on the way a writer exerts to make an artistic creation. He says, "One works in isolation. You sit alone with a piece of paper. You create a chaotic world to which you try to give some sense and the process is so personal that a writer would often prefer to keep it to himself."[11] He admits the overwhelming sense of futility which dominates him when he writes. He says, "I should confess that when I am writing a sense of futility invades me. I feel I should be doing something else, that I should be somewhere else."[12] When Tayeb Salih started writing *Season* he had no idea about the twists and turns the story was going to take. He stopped its writing for about four years he could not go ahead. He admits,

"Then, I stopped writing in it for nearly four years….because I have reached, in it, a blocked road."[13] He goes on describing the dead-end he faced in the process of writing *Season*. He opines, "Not a single day passed in my life without thinking about it. This is the real torture; to become maniac with something for four years. I was, continuously, thinking how to solve this case or that one."[14] There was an obstacle not only in creativity, but also in the technical and artistic aspects. He says, "I was, continuously, bothering about the artistic problem. The problem has turned into a technical one. The material is available, the characters are identified, the course of events is completely clear to some extent, but the problem is how to put all of them into a fictional sequence."[15] It indicates that Tayeb Salih faced obstacles in the process of literary writing. He even wonders as to how "some writers keep on writing a daily essay or column." Denys Johnson Davies who translated many of Tayeb Salih's works may correspond in one way or another to Robinsons in the novel. Both, Denys J. Davies and Robinsons are Britishers who were acquainted with Arabic language and culture and were in Egypt. Mrs. Robinson urged M. Saeed to forget his formal mechanic intellect which was incapable of fun and later on proved to be incapable of accomplishing any higher intellectual or imaginative tasks. Similarly, Denys J. Davies also used to urge Tayeb Salih to write. He even went to the extent of accommodating Tayeb Salih in a house in a rural area in England so that the latter might manage to be a creative artist and writer. But T. Salih could not write very much. In this

regard, he poured out himself through M. Saeed and the narrator. M. Saeed also seems to face exertion in performing his artistic and creative inclination. Like his master he used to perform them in isolation in his room which has not been entered by anyone before, nevertheless, he left some works incomplete. Like his master, M. Saeed also seems to have been facing the problem of not knowing how 'the twists and turns' in the process of writing were going to take. The narrator finds out M. Saeed's exertion and efforts in the process of artistic creation. He says, "I found as well a poem in his handwriting. It seems he was also dabbling in poetry, and it was clear from all the crossings out and changes that he too was somewhat awed when face to face with art…Mustafa Sa'eed had no doubt spent long hours searching for the right word to fit the metre."[PP.152, 153] The narrator contemplated and then completed the poem which was left uncompleted by M. Saeed. But the narrator himself found the process of its completion a challenging task. He also seems to have experienced the same dilemma when he resorted to creative writing. He says, "The problem intrigued me and I gave it several minutes' thought. I did not, though, waste too much time on it, …this line of mine is no worse than the rest."[P.153] The content of M. Saeed's room and that of the narrator's mind were also harmoniously merged with each other and they became like a mare and foal 'running in harmony side by side' with each other. They got merged with each other to such an extent that the narrator is no more an independent persona, but an annihilated self

which was converted into M. Saeed himself and displayed many traits of Tayeb Salih, too. In England M. Saeed's room used to have the odors of the sandalwood and incense as tools of enticing and seducing women. The narrator smells the same odor in M. Saeed's room in the village. He seems to remember an old memory. He says, "I was met by dampness and an odour like that of an old memory. I know this smell: the smell of sandalwood and incense."[P.135] In the room scene, the narrator completed the process of mental, aesthetic, intellectual and behavioral fusion with M. Saeed. All these are clear elements of autobiography in which M. Saeed represents nobody but the narrator himself while the narrator stands in many respects for Tayeb Salih himself. It means that this chapter completed the exposition of Tayeb Salih through the merging of the narrator with M. Saeed on the moral, intellectual, artistic, aesthetic and existential levels.

Shinni Meets his Compatriot

M. Saeed and the narrator serve as autobiographical reflections to the author of *Season*. As it was mentioned earlier, Tayeb Salih was influenced by Freud and in the process of writing *Season* he got stuck and he found his suitable material only after the confession of M. Saeed. M. Saeed's epidemic biography overwhelmed also the narrator up to his core and became the instigator for creating the rest of the novel. It reformulated the narrator according to its cultural parameters so that the narrator may

play the role designated for M. Saeed. The narrator felt this fact and admitted, "I now know that it was me he had chosen for that role."[P. 154] Therefore, he proceeded to complete the process of being M. Saeed and to merge with him at the metaphysical, psychological and existential levels. M. Saeed's biography, documents and immoral experience became part of the narrator's conscious and unconscious mind. M. Saeed's first meeting with the narrator seems to have resurrected in the latter the feeling that they found and met each other at the right time. Their chance meeting seems to have made them feel that they were searching for each other and they actually found each other. Therefore, M. Saeed and the narrator are the alter egos of Tayeb Salih. They have been created to stand for their master's mental and psychic mold as well as personal convictions and tendencies in many aspects.

Similar Moral and Social Visions

The early childhood background enabled Tayeb Salih 'to say and to do whatever he wanted.'[16] This pattern of upbringing was consolidated by 'the climate of freedom in London' and the openness of Western culture which he liked very much. He says, "In London the climate of freedom and openness impressed me."[17] Consequently, the background and the situation in which he was put worked together and molded his character to an extent that made him never hesitate to say whatever he wants. He says, "if I have an opinion, I openly say it without hesitation."[18]

Similarly, the world of M. Saeed and the narrator as it was projected in *Season* is not a normal world of normal and proper conduct. It is an individualistic and obscenely articulate world that opens all pages without any sense of responsibility or reserve. It is a world which has no decency, no values, no morality and no human dignity.

Therefore, they are governed by the same social and moral vision as far as human decency and dignity are concerned. A critical probing of the novel will reveal that their vision regarding morality is almost the same. All are obscenely articulate and they share with each other a disgusting sense of unbridled frankness. In this regard, Tayeb Salih has projected his moral vision through M. Saeed, the narrator, the British women and the eccentric caricature; Bint Majzoob. They stand in a sharp contrast with the villagers' moral vision as projected at the end of the novel. M. Saeed frankly told the narrator, who stands for Tayeb Salih in many respects, about his promiscuous relations with the British women and the narrator indulged in revealing and commenting on them with a frightening frankness. All are vulgar, masters of obscene imagination and perpetual hunter of tales whatever their moral quality may be. Tayeb Salih used to insist on extracting details from his friends who were having reckless relations and adventures with women. So was the strategy of the narrator who inherited this tendency from his master. He stands for his master who always wanted every immoral detail to be presented for him without any regard to moral and social decorum or human values. In fact,

the narrator was 'suffering from undue curiosity' to know more about M. Saeed. He persuaded M. Saeed to divulge his past. He made the same thing with the villagers to extract the details about the murder of Wad Rayyes and the suicide of Hosna. The villagers, out of the sense of decency and responsibility, refused to speak about it, but the narrator adopted all means to force them to speak it out. Mahajoob considers that what happened in the village cannot be uttered or spoken about. Bint Majzoob tells the narrator that he will not hear from anybody what she would tell him. In other words, the general stream of the opinion of the villagers was that not to speak about the details of the murder case took place in the village. However, the narrator, who was affected by the malady of probing the abnormal behaviors of M. Saeed exhibits an absolutely different view. He states, "whether they're spoken about or not, they've happened."[P.131] When his efforts to know the details of the murder case failed, he resorted to intoxicate the caricature Bint Majzoob in order to extract the details of the incident from her. He succeeded in extracting the details about the murder case and then divulged it articulately. Therefore, Tayeb Salih projected through M. Saeed and the narrator many facts of his own personal inclinations and moral visions.

M. Saeed and the narrator stand for the projection of the evil forces of the second-self. They are seducers and easy prey as well. They want to make others also easy prey. For M. Saeed, the passing moments of sensuous animal

satisfaction are more important than any other regard to human decency. He only wants to commit fornication and nothing else concerns him. His excessive immoral nature and obsession with lower instincts are depicted by statements such as, "For me this moment of ecstasy is worth the whole of life."[P.160] He claims it to be flood of events which sweep 'every person.' After divulging his immoral past to the narrator, M. Saeed departed without giving any consideration to his own family, his own children; his own next generation. He has gone to the extent of giving permission and green light to the narrator to let even his own sons to know about their father's moral faults. Early in the beginning of the novel the narrator says, "pages in the scrolls of life to be inscribed with vivid sentences in a bold hand."[P.5] Later on, the narrator's actions and behaviors appeared to be reflecting psychic and behavioral tendencies of M. Saeed. Thus, the narrator was employed to open the pages and details of M. Saeed's immoral past not only to M. Saeed's sons, but also to many innocent generations. He tried to make M. Saeed the father of whoever gets corrupted from this corruptive biography. He wanted to generalize his nature and that of M. Saeed over all people by stating, "I –like him and Wad Rayyes and millions of others-was not immune from the germ of contagion that oozes from the body of the universe."[P.104] In other words, as M. Saeed was employed in the novel as a man who exploits his knowledge to stir 'the still pool in the depth' of the British women so as to entice, seduce and destroy them, so was the narrator who

was employed to present, with gross vulgarity, the immoral biography of M. Saeed. He aimed at stirring the still pool in the depth of the coming generations so as to make them drink from the same poison which he and M. Saeed had drunk. He started following M. Saeed's trace and suit. He did not only open all the pages and documents of M. Saeed which exhibit a Freudian overtone, but he also enjoyed the process of exposing the immoral tale of a reckless whose disgusting behavior seems to rot the pages of the novel. Tayeb Salih got influenced by S. Freud. He dramatized, fictionalized and presented, articulately, the philosophy of his master in the form of the biography of M. Saeed. He exposed the reader to its Freudian content without any regard to moral decorum. The basic motive of the novel seems to entice, seduce and destroy purity through the dramatization of Freudianism.

Nursing Sense of Futility and Disillusionment

Tayeb Salih exposed many aspects of his intellectual trends and potentialities through M. Saeed and the narrator. He considers his post-schooling period as "a period of confusion." He was promised by Lang; the Headmaster of Wadi Sayyedna School, to be sent to Cambridge or Oxford University if he got distinction in the final examinations. At then, defective evaluation parameters were introduced in the examinations systems as England was preparing post-colonial agents in its colonies. He claims that he achieved distinction, but his family did not allow him to travel to London. Consequently, they deprived him of "a

good opportunity"[19], as he puts it. Despite his love for agriculture, he was admitted to the faculty of Science. He was also nursing a deep desire to study English literature, but his attempt to get transferred to the faculty of Arts was frustrated by the rules and regulations of the Gordon College which did not permit such a venture. Thus, he experienced a frustrated and incomplete higher education. The novel, fundamentally, rotates around a man who was emotionally deficient and morally susceptible to, both, higher claims of intellect as well as the lower and illicit claims of the body. Contrary to his master, M. Saeed achieved higher educational qualifications, but failed to come up to the requirements of his academic, intellectual and educational status. He surrendered to the claims of flesh which turned him into a monster. Later on, he realized the futility of his academic achievement. He did not reap any tangible benefit from it. He realized this fact and expressed it to the narrator in the form of indirect criticism to the narrator's academic achievement and literary specialization. He commented, satirically, on the literary studies completed by the narrator. He told the narrator that it would have been better if he had studied agriculture, engineering or medicine. He opines, "We have no need of poetry here. It would have been better if you'd studied agriculture, engineering or medicine."[P.9]

The narrator himself expresses the futile nature of his studies. He says, "True I studied poetry, but that means nothing. I could have equally well studied engineering, agriculture, or medicine."[P.49] This sense of futility

extended to his own career. Undermining his career he says, "Civil servants like me can't change anything."[P.121] So is the case with Tayeb Salih who seems to feel dissatisfied with his own interrupted academic achievement and at the same time satirizes his own career which he feels was not very much needed by the society. He seems to feel that he had taken up a career which was not operative in his original society. He says, "A writer is somehow superfluous and this feeling may be due to the fact that I grew up in the thirties and forties when my country had no need for writers, although there is a tradition of scholarship in Sudan. It rather needed doctors, engineers and teachers. However, you get committed against your will."[20] Therefore, there are sufficient clues which indicate Tayeb Salih poured himself out through M. Saeed and the narrator who have the same views about their educational output and a clear sense of ignobility dissatisfaction with their achievements and career. Therefore, they aimed to produce or implement what they might have thought as the gains of their *scholarly and intellectual* achievement. The novel presented the sense of futility and the academic inferiority complex as well as the syndrome of self-assertion of the main characters. They tried to conceal their academic defects and assert their presence in the society even through aberrant ventures and the novel *Season* is an embodiment of the same.

Tayeb Salih's Sympathy with Mustafa Saeed

The presentation of M. Saeed's biography

and documents is characterized by a clear sense of admiration. Ideologically, Tayeb Salih became so attached to M. Saeed that he failed to detach himself from M. Saeed or to present him critically for the reader. The narration of the biography of M. Saeed doesn't have any air of irony, satire or criticism. The general mode of dealing with M. Saeed was of complicity and not of ironical or satirical exposition. It was of sympathy and not of antipathy. It was of protection and not of attack. He doesn't criticize M. Saeed, rather there is only a displaying and romanticizing of his biography and documents in a shrewd method of glorifying. In fact, Tayeb Salih's sympathy with M. Saeed is very clear. By sympathizing with M. Saeed, Tayeb Salih has confirmed the autobiographical nature of the novel and turned M. Saeed into the main mouthpiece of his master's moral convictions. In other words, the author of *Season* sympathized with M. Saeed and introduced him as a representing mouthpiece. Similarly, if there was no *Season* there was no Tayeb Salih. In fact, Tayeb Salih does not excel over many Sudanese writers except in the pornographic, and not literary, handling of the affairs of life and also the support and media coverage which was received by *Season* due to its licentious content. Therefore, *Season* became famous because, through it, Tayeb Salih fulfilled the corrupting motives of some Western colonial circles.

The way the narrator reflects upon the biography and documents of M. Saeed makes it appear to be within the inner core and persona of Tayeb Salih which had been

projected through the narrator. The narrator reminisces, reflects upon, evaluates and analyses M. Saeed's biography and at the end of the novel he displayed in himself M. Saeed's symptoms and turned to be the victim of the same perverse behavioral trend. By sympathizing with, glorifying and highlighting M. Saeed, the narrator also knowingly or unknowingly, swallowed the doses of M. Saeed's corruptive cultural characteristics. The mind of the narrator is always haunted by the same ideas and conduct which once made M. Saeed to lead an aberrant and profligate life. In other words, the haunted mind of the narrator perceived, marvelously, M. Saeed's immoral biography and documents, got haunted by them and acted according to their dictates. What is quite certain is that the narrator has reached the same decadent mental, moral, spiritual, aesthetic, artistic state of M. Saeed. He seems to be inviting the reader also to follow him and clap for his comrade.

The discourse and language also of the narrator reflect the touches of sympathy, glorifying and highlighting of M. Saeed. At many points the narrator's mind makes conscious or unconscious gestures of admiration of the biography and documents supplied to him by M. Saeed and his strange shaped room. He did not condemn the behavior of M. Saeed in London and at the same time he presented the immoral and profane conversation of Bint Majzoob and her group which ideologically goes hand in hand with the obscene nature of M. Saeed's biography. It shows that the haunted mind of the narrator was responsive to a particular

and specific kind of filthy language register and therefore he seems to rejoice and relish the profane, immoral and idle talk of Bint Majzoob and her group as Tayeb Salih used to extract details from his friends who were having reckless adventures with European females. This uncritical and rather highlighting and glorifying presentation of the tale of M. Saeed through the narrator makes the mature reader consider M. Saeed to be the sole representative of many aspects of Tayeb Salih's life experience. As M. Saeed is the offspring of his Freudian views which he was conceiving, therefore, it is natural that M. Saeed cannot be the object of his criticism, but rather the subject of his glorification and highlighting.

Obstinate and Relentless Imposers of Self

Tayeb Salih admits, "Mustafa Saeed imposed himself on environments which were alien to him—first the European and then the Sudanese. He was an alien element-a myth, an illusion…"[21] In other words, M. Saeed imposed himself wherever he had gone. He imposed himself on the village and remained in it for some time and then departed. The effects of his staying in the village were very clear in the case of Hosna and the narrator. M. Saeed released a statement which has an obstinate and relentless spirit. He says, "But until the meek inherit the earth, until the armies are disbanded, the lamb gazes in peace beside the wolf and the child plays water-polo in the river with the crocodile, until that time of happiness and love comes along, I for one shall

continue to express myself in this twisted manner."[P.41] Similarly, at the beginning of the novel the narrator states, "I want to take my rightful share of life by force."[P.5] The narrator continued to impose his tendencies which were against the nature of life in the village. He supported Hosna in her refusal to marry Wad Rayyes. He thought that life has changed and she must not be forced into a remarriage. He gestures to Mahajoob that the world has changed, but Mahajoob corrected the narrator's thoughts by saying, "The world hasn't changed as you think."[P.100] Like M. Saeed, the narrator continued to impose himself and his corrupt vision upon his environment. He insisted to remain in spite of his feeling that he is alien. He decided to stay on and impose himself upon an environment which rejected him and to be an extension of M. Saeed. At the end of the novel, he relentlessly determined to resort to the twisted manners and imposed himself. He says, "I shall live by force and cunning."[P.169] This statement exposes the obstinate and relentless determination to perpetuate evil, to remain the source of corruption and not to undergo any moral or spiritual regeneration. The narrator narrated the biography and documents of M. Saeed and appeared like him Freudian, liar, deceitful, vulgar, hypocrite, cunning, spiritually bankrupt and morally decadent. The above statements of M. Saeed and the narrator represent their master's psychic trend. Tayeb Salih too, analyzing an aspect of his own personality says, 'When I believed in something, I used to fabricate a confrontation, after choosing the subject and the battle time,

and then would continue to perpetuate the confrontation without tiredness till I took the situation to its extreme limit.' Describing the way he used to deal with his surrounding in England, he says, 'We were just like soldiers of an invading army to a conquered city.' Even after a long time of the publication of this novel, he expressed an obstinate and relentless tendency which sticks to his Freudian bent of mind. In a speech which shows that he is led by arrogance, he says, "Yet, I accept full responsibility for all I have written."[22] Therefore, the characters of M. Saeed, the narrator, Hosna and Wad Rayyes are the incarnation of obstinacy and relentlessness. Tayeb Salih exposed many aspects of his personality through various characters of the novel. Those characters tried to pass on their inner convictions in one way or another. For example, the narrator and Hosna tried to go against the general attitude of the villagers, but the villagers rejected to accept them. M. Saeed and the narrator insisted and determined to make use of their cunning self to pass on their cunning motives to the people around them. They determined to remain rootless up to the end. Therefore, there are many clues which confirm the fact that M. Saeed and the narrator stand for various facets of their master and his philosophy in many respects. Their relentless and obstinate nature made them behave and act in accordance with a foreign background.

Boycotted by the Society

Both M. Saeed and the narrator were well

aware of this self-imposition and of the fact that it would be rejected by their environment. M. Saeed was aware that if the villagers discovered his true self, it would jeopardize his presence in the village. He would certainly be persona non grata in the village. Therefore, he concealed his immoral background. Mahajoob describes him as a 'deep person.' The deep nature of M. Saeed's character is the sign of his continuous feeling of alienation and sense of insecurity. When he decided to divulge his background to the narrator he requested the narrator to promise him not to divulge what he would tell him to anybody. After divulging his immoral background to the narrator, he failed to remain in the village and consequently he departed. His psycho-sexual behavior and corrupt ways of thinking made him a stray figure who drove himself to final self-annihilation. He deserted his own family and left them to the unknown destiny. So was the case with the narrator who at the end of the novel felt that he is an alien and an isolated figure and cannot continue to live as a normal member of his own society. He nursed the biography of M. Saeed and failed to lead a normal life within himself and in his own society. The emerging ideological awareness drove the villagers to boycott the narrator. When he felt that he is being boycotted by the villagers, he said, "There is no room for me here….why don't I pack and go?"[P.130] But he decided to impose himself again by staying on for the purpose of beginning from where M. Saeed had left off. He decided to remain as an imaginative figure in order to stir, as M. Saeed had done, 'the still pool in the depth' of the reader and to

continue the mission which had been fabricated and initiated by his master for destroying the moral and spiritual fabric of the society. In other words, he decided to proceed with M. Saeed's unfinished agenda which is an embodiment of Tayeb Salih's Freudian mindset. He turned himself into an extension of M. Saeed and a representing figure of his master. M. Saeed succeeded to 'stir the still pool' within the narrator as he once succeeded to do the same with the British women. The novel *Season* also seems to be attempting to do the same thing within the reader. However, the ideological awareness of many societies foiled Tayeb Salih's attempt to impose this sexual output and feeble mental achievement on them. They attacked the novel for its obscene, pornographic and profane content and even some conscious countries banned it from entering its territories or being part of the educational syllabuses.

No Moral or Spiritual Growth

M. Saeed and the narrator are obstinate and relentless, therefore, they failed to gain any moral or spiritual regeneration. They could neither achieve their goals nor could they return to their roots. They survived by dint of cunning character, masked identity and metamorphosed inner content. Migration in their case was unavoidable and rather it was overwhelming. It was a physical as well as a psychological migration. They experienced physical exhaustion, psychological unrest and self-annihilation. Therefore, they failed to gain any moral or spiritual regen-

eration. In the process of migration, their identity was mutilated, consequently, they experienced an irrevocable cultural mutilation and spiritual retreat which affected them and the people around them. They represent many aspects of the cultural transformation that affected their master. A statement by Tayeb Salih, which describes his surrender to the dictates of Western culture, says, 'We had prayed, fasted, restricted our sight and guarded our honour, but no one had prepared us for that terrible meeting.' He states that the British cultural environment doesn't make a person forget everything related to his roots, but the person 'finds himself being forced to do so.' The course of the novel displayed that M. Saeed and the narrator could not undergo any reform or any positive change nor could they resist the viciously stirring of the 'still pool' within them. M. Saeed felt no twinge of conscience for his past immoral life. He divulged it with an air of pride and at the end he decided to disappear. So was the case with the narrator who determined to be an extension of M. Saeed. M. Saeed destroyed many women and left the task of further destruction of human virtues to be completed by the narrator who accepted the task wholeheartedly and divulged M. Saeed's biography to the reader. M. Saeed, due to his psychic disorder and moral degeneration, failed to live. He annihilated himself. Similarly, the narrator also, due to his ill intentions, he failed to adjust himself in his original society and decided to begin from where M. Saeed had left off. They are victims of an overwhelming moral flow, chronic psychic disorder and

existential nightmare. They are victims of their own psychic structure which is, deeply, affected by spiritual hollowness and vague existential appeals that consider humanity as straying and so are they. They extracted no positive lesson from their life experiences. Tayeb Salih, the victim of Freudianism and the author, dramatized the content of his Freudian bent of mind and after long period of writing this novel he experiences no spiritual or moral regeneration within him. He seems to experience no moral growth or a sense of conscience-pricking for keeping such content on record or playing immoral roles. Commenting on his attitude towards the novel, after a long time of its writing, Tayeb Salih says, "What I have written, in spite of its fewness, I have expressed myself in a particular way through it." He states, "Yet, I accept full responsibility for all I have written." He crowned his continuous abiding to his own convictions by opposing the Salvation government which banned teaching the novel *Season* in educational establishments. Tayeb Salih was surprised for the emergence of such a trend in a country which he wanted wine to be the source of its health. Therefore, he asked in rage, 'Where did those come from?' Though the coming of 'those' was to spiritualize an entire nation, as they claimed; a nation which he wanted to metamorphose. Therefore, through M. Saeed and the narrator, who failed to reform themselves or to gain spiritual and moral wisdom, their master projected his moral and spiritual lack. They failed to reach the coast of the spiritual and psychic welfare. Therefore, they were actually

destroying themselves. Their minds remained haunted by corrupt Western cultures, misleading thoughts, stray theologies and reckless ideologies. They have been drastically transformed in Europe to such an extent that they nursed an inner malaise which annihilated any hope for their own spiritual and moral regeneration.

Socially Passive and Self-centered

M. Saeed and the narrator are egocentric, self-centered and slogan-mongers. They are sadists who enjoy corrupting other people and live at the cost of others' moral collapse and sufferings. They are people of false and hollow slogans. M. Saeed says, "Freedom- we free their minds from superstition. We give the people the keys of the future to act therein as they wish."[P.151] He acted as he wished, ironically, he failed to gain useful knowledge. He freed his mind from what he calls it 'superstition', but he indulged in fornication and relegated real academic pursuits to the margin. He did not search for a chaste environment. The retired Mamur says that if only M. Saeed, had "stuck to academic studies he'd have found real friends of all nationalities."[P.59] M. Saeed could not free himself from the animal shackles and lower instincts within himself. He was under new superstitions and the germs of self-destruction, 'the germs of a deadly disease' and 'twisted manners.' He exploited his floating, secular and half-baked knowledge to entice, seduce, defile and destroy women. He tried to project himself as a liberator, but he was actually in

the bondage and under the arrest, as well, of his own low instincts. He indulged in enticing, seducing and killing women. He was described by Arthur Higgins as "an egoist whose whole life had been directed to the quest for pleasure."[P.32]

So was the case with the narrator who did not make use of his knowledge to serve his people. He could not offer any service to his own village despite his administrative position in the central government. He rather indulged in exploiting his position in the government administration so that he could steer on a selfish course of life. He accepted to work in the civil administration which he himself condemns and criticizes. He admits, "Civil servants like me can't change anything, …. If our masters say 'Do so-and-so' we do it."[P.121] The narrator wanted his own luxurious life to continue, therefore, he forgot those who toil in the rural areas and accepted to obey his corrupt bosses without raising any objection to their administrative system which holds educational conferences to unify the educational systems in Africa, but fails to establish schools in the rural areas of Sudan. In other words, he became a hypocrite slave of his masters in the civil administration, obeying them without having even any symptom of protest. He is good only at realizing pompous slogans, ridiculous statements and hollow proclamations which later on proved to be nothing but the symptoms of his passiveness, helplessness and hypocrisy. At the beginning of the novel, the narrator declares that he wants to give, to love. He claims, "I want to give

lavishly, I want love to flow from my heart, to ripen and bear fruit."[P.5] He also claims, "We shall pull down and we shall build and we shall humble the sun itself to our will, and somehow we shall defeat poverty."[P.113] Ironically, he was a passive and loveless man. His passiveness was so overwhelming that he could not interfere and change the course of events in the case of Hosna by acting, either in response to the so-called love which grew within him towards her, or in response to the moral obligation which had been thrown on him by becoming her advisor and the sponsor of her sons. The narrator took no positive steps which could have averted her death. Although he was married, but he admitted that Hosna was the 'only' woman he has ever loved. Mahajoob pursued him to marry Hosna. He considered Mahajoob to be mad. Ironically, later on, after the murder case, he considered her to be saner than the entire villagers. He was sad for her death. Mahajoob attacked him by saying, "Why didn't you marry her? You're only good when it comes to talking."[P.132] Therefore, he is like M. Saeed and those ministers of education who only talk, hold meetings and organize conferences, but do nothing good for the common people. Both M. Saeed and the narrator failed to make use of their own education or to do any major service to their own people. Both failed to put their slogans into practice because they are such types of people who only destroy and cannot build. Their slogans failed even to rescue them from the psychic, spiritual and mental dilemma which they were suffering from. They were hollow slogans which were not

possessing the support of any moral base or any determination to enforce them. They were ungrateful to their roots. Through them, Tayeb Salih projected himself and displayed the characteristics of many of his contemporaries who were egocentric and self-centered. Tayeb Salih considers that many of his contemporaries were content with just building houses for themselves and riding grand and sparkling cars. Commenting on his inability to serve his original society Tayeb Salih regrets by saying, "A feeling of being ungrateful to a world which I loved much haunted me." This was basically due to the fact that he doesn't want to be completely dedicated to any task. The egocentric and self-centered nature of the colonial generation is ingrained in their articulate nature which gave birth to the tendency of complying with Western philosophies and Freudian spirit that obfuscate the mind by obscene images, profane language and pornographic material irrespective of the repercussions and the demoralization they may create.

Sources of Same Vision towards Women

The behavioral sequel of both, M. Saeed and the narrator is responsible for the suffering of women. It appears that through them Tayeb Salih projected his vision about women and the thoughts which were reigning within him during a stage when he was acting like a soldier in an invading army to a conquered city. The novel projected one sided and grim picture of women being solely objects of carnal gratification rather than of being mothers of a pious

and constructive future generation. It could not view them as equal participants, within the framework of their own particularity, in the process of molding and upbringing a good generation for the future. They are only objects of biological satisfaction and bodily interaction. They are only to be ogled at and displayed naked and nude. M. Saeed was a reckless seducer and was responsible for the killing and death-cum-suicide of many women including his own wife; Hosna. M. Saeed was interested in, and concerned only with, his past immoral culture. He was continuously longing for it. Heedlessly, he deserted his own wife, abandoned his own sons and disappeared. So was the narrator who was also responsible, due to his passive nature, for the physical death of Hosna. He was used by his master to project and initiate the moral death of many who got morally corrupted under the influence of M. Saeed's biography. The narrator who was, wrongly, made the care-taker of the deserted family, never gave a thought to the sons of M. Saeed. He was, mainly, concerned with Hosna. He does not consider her as the widow of M. Saeed and the mother of M. Saeed's sons to whom he is supposed to extend sincere helping hand and guidance, but he takes her as an object of lust whom he can woo. The lower moral quality and the irresponsible character as well as the devaluating vision of the narrator towards women are clearly exposed when he visited M. Saeed's wife at a night. He is a shrewd and cunning observer and his moral parameters are always obscene and foreign. He proved himself to be an ill-minded man who tries

to shape the anticipation of the reader not for the sake of preparing it to expect the coming events on only the dramatic or artistic line of narration, but mostly to let the reader's mind get engaged in the same texture of foul thought, profane language, obscene and pornographic images which he nurses. It exposes an inner structure that is loaded by carnal impulses which sensuously project the role of women in the society. The quality of his language creates no elevated moral thoughts, but degenerated ideas which encroach upon the status of women in the society. The narrator was, due to his passive nature, the first one in the village who causes, directly or indirectly, the first murder case in the village. Therefore, both are irresponsible and cannot come up to the expectations of any higher values which preserve the sanctity of women. They were employed in the process of writing, to put on record, a Freudian novel which would, throughout the history, be responsible for destroying many pure human intuitions and disfiguring respectable aesthetic visions. In fact, Tayeb Salih did not aim at a creative art or a composition that offers a normal art, but he aimed at incarnating his Freudian bent of mind which defiles and desecrates the women who stand for holy soil for harvesting respectable and intuitive generations. He avoided the true tone of literary composition, wrote a pimp document and made it one of the main sources of written evils which would spoil many women in pure and conservative societies. A woman, in most of Tayeb Salih writings, is either eccentric like Fatima Abdulsadiq and Bint Majzoob or

murderer like Hosna or exploited, murdered and suicidal-persons like the British women as in *Season of Migration to the North*, or gossiper and cheater as in the story of *Wedding of Al Zain*.

Therefore, if M. Saeed was, due to his own convictions, the first Sudanese to marry a European woman and causing the death and suicide of many women, his master, who is also married to a European woman, produced this obscene novel which is bound to affect, negatively, the moral purity of many men and women. He wrote an obscene sexual treatise which leads to nothing but to moral catastrophes that make the woman only a piece of flesh for satisfying the lust and not as an intellect or a spirit that pursues higher and sublime aims or a soil that produces Godly generations.

Hence, the attitudes and visions of Tayeb Salih, M. Saeed and the narrator may be apparently different, but the end in view is almost the same. In other words, their end in view appears to be same even though they may appear to be apparently different. The end results of their missions and projects are compatible to each other in spirit and essence. Tayeb Salih got influenced by Freud's corruptive hallucination against morality and women. He invented the character of M. Saeed and the narrator and devoted them for Freudian suppositions. M. Saeed, the fictitious character, got rid of the moral values and indulged into the gutter of the Western culture. He consumed himself and destroyed many women. So was the narrator who has gone against the

general stream of the values of his society and has taken upon his shoulders to challenge and subvert these values in his own mother-land and to become the extension of M. Saeed. The narrator says, "I begin from where Mustafa Saeed had left off."[P.134] He is the natural extension of M. Saeed who represents the Freudian vision of his master who wrote this novel of feeble and amoral theme to destroy the moral fiber of societies in general and many women in particular. Thus, the corruptive nature of the novel aims at eliminating the chastity of women and men. Therefore, the seductive nature of the novel is perpetuated in a spatial and circular manner; from its master to M. Saeed, to the narrator and back to its master. Their final conduct depicted their ill attitude towards women.

Therefore, it is very clear that the novel can be said to be having a strong autobiographical element. The culture of M. Saeed and the narrator are the initial samples of acculturation which the colonialism, cunningly, wished to achieve in Sudan through characters who were created by a Freud-ridden writer. As it is clear from the aforesaid argument, there are many clues which confirm the fact that the narrator and M. Saeed are molded from the same clay. The narrator is similar to M. Saeed in so many respects, particularly in incarnating Freudian behaviour. Tayeb Salih, under the influence of Freud and through the tongue of the narrator produced a novel which is also part of a notorious and cunning plotting against virtues and moral values characterizing the conservative Sudanese society. The novel

is the biography of M. Saeed who has been created as the fictitious character so as to stand, in many respects, for Tayeb Salih's own psychic and mental trends. However, the technique which has been adopted and introduced in the novel to avoid reading it as a straightforward autobiography has divided Tayeb Salih's 'ego' among many representative 'egos', created contradictions in some aspects related to the similarity and dissimilarity among them and mingled all of them in an attempt to avoid its appearance as a straightforward autobiography. Tayeb Salih inserted a lot of contradictions and conflicts in the novel to detach himself so that it should not look like an autobiography. He made M. Saeed and the narrator preserve their own individual personalities. Nevertheless, the techniques by which he tried to detach himself and preserve the peculiar individuality of each of his main characters themselves serve to indicate that they are the 'alter ego' of each other and stand for Tayeb Salih himself. Actually, both M. Saeed and the narrator dragged each other to the psychic territory which has been shared by each other. At the same time, they stand for the various aspects of their master's character. M. Saeed is nobody but the narrator himself and their master fabricated them to stand for his Freudian vision of life.

Finally, the novel contains many regional clues, in the form of some cultural practices, scenes, people, etc., which confirm its autobiographical nature. They also expose the fact that Tayeb Salih depicted many aspects of his own village in Sudan and made use of scenes, personal memories and

people he came into contact with in real life to represent some or other aspects of his attitude to life. For example in the novel, the grandfather Haj Ahmed, with his healthy and strong physical structure in spite of his old age, corresponds to his real grandfather in real life; the father of Tayeb Salih's mother Aa'sha Ahmed Zakareya. Tayeb Salih says, "When I became conscious of the life around me, I realized that my grandfather has transcended the age of seventy and he was still working in the farm."[23] He presented in the novel his early childhood memory of the scene of the steamer on the river Nile. Its crossing past the people who were working on their farms or its arrival to harbour was having a special effect on people. He remembers that when the Nile Steamer "approaches the small dock of the river, it used to blare whistles which was heard by all people of the village. They come on their donkeys, receive the steamer and transport the arrivals."[24] He adds, "This scene stuck in the depth of my memory since the days of the childhood. It was a great scene for us, as children, at that time. I have described it in my novels *Season of Migration to the North* and '*Daw el Beit*'"[25] He also referred, in *Season* to the nomad Arabs who used to come, from time to time, to his district and hold marriages in their own way. Their men form themselves into large circles where they hum and women dance.[26] Therefore, regionalism and localism in many of their manifestations are clear features of *Season* and confirm its autobiographical nature.

Departed the Family at the end

When M. Saeed desired at the end to depart, he departed to the North and left his off-springs and his grave became geographically far away from his family. So was the case with Tayeb Salih. When Tayeb Salih died, his body was buried in a land which is far away from his family as if M. Saeed and Tayeb Salih found rest in the eternal physical detachment, after death, from the reality of family link. Both relished cultural detachment during their live and physical detachment from their families after their death.

References:

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The Narrative Technique in *Season*

The novel is the embodiment of the Freudian philosophy. It depicts the implementation of the Freudian convictions by characters who are influenced by the environment which was conducive to building a Freudian society. The Freudian convictions was hatched by Tayeb Salih and depicted through more than one character. They are the divided ego of a single persona who nurses Freudian philosophy. The main characters of this divided ego are the narrator and M. Saeed in addition to some other characters. Tayeb Salih has fabricated both the narrator and M. Saeed as main characters to stand for him as we have seen in the autobiographical aspects of the novel. Therefore, the narration displays a 'migration' of those characters who exhibited Freudian way of life.

As far as the narrative technique is concerned there are two things in the novel, the first thing is the actual material of the novel and the second thing is the ways of its presentation. The narration is basically concerned with the theme of the novel. The thematic concern of the novel is the projection, through recollecting narration, of the moral, spiritual, mental, intellectual, psychic and social migration of some of the characters from a pure and conservative world to a chaotic, secular and Godless one. Thus, the novel presents 'migration' from purity to impurity or to 'Freudianism'. Tayeb

Salih, through the narrator, has recollected and dramatized the whole story of *Season* and therefore the narration unfolds the events in mind-like style. The narrator, by following the recollection or flashback narrative and like picaresque narrative method; stories within stories, unfolded the theme of the novel. Therefore, the conventional mode regarding time and place is violated. In other words, the novel does not observe the conventional mode regarding time, place and action. It does not abide by the chronological sequence of space and time and the emphasis is always on the inner drama, on psychological migration and its consequences rather than physical aspects of migration. The narrator enriches the process of narration by adopting various techniques such as incorporating the day-dreaming or what is similar to the stream of consciousness, monologue, quoting various characters, description, letters, poetry, diaries, documents, etc. All these directly or indirectly influence the process of narration and they become sources of information and variations as well.

There is more than one voice and narrative technique in *Season*. Tayeb Salih created two voices and many situations in which the characters act and interact with each other. However, Tayeb Salih had used the first-person singular narration method through the main narrator who is unnamed. All the threads of the narration are in the hand of this narrator. It is he who gives an expansive dimension to the narration and gathers its threads at the end of the novel. The main thread of the narration depended on the narrator's

observations, recollection, analysis and reminiscence. It also incorporated interior monologue, letter narration, diaries and documents narration and stream of consciousness. The novel opens with the tone of folk-tale. At some points in the novel the narrator dramatizes the situation and addresses the readers as 'Gentlemen' as if he is standing on a stage and the readers are listeners or audience who are sitting in front of him. The narrator begins the narration with the recollection of his own biography and introducing us to the main characters. In the first chapter, the narrator gives an account of his inner feelings, consequently, a state which indicates a physical and psychological migration emerges. Hence, the main theme of the novel is initiated from the opening of the first chapter of the novel by narrating his personal experience in the wake of his return from Europe to his native place; a village on the bend of the river Nile in the North of Sudan. The narration tends to be reminiscent in method and, clearly, projects the inner realization of a wide gap between what he was once and what he has become. The narrator says, "something like fog rose up between them and me the first instant I saw them."[P.1] To present the inner realization of migration he says, "I learned much and much passed me by."[P.1] He goes on to say, "I felt as though a piece of ice were melting inside me."[P.1] The narrator, gradually, prepared the reader to get acquainted with one of the central characters; namely, M. Saeed. He arouses the curiosity of the reader about his own mouthpiece. He says, "Suddenly I recollected having seen a face I did not know

among those who had been there to meet me."[P.2] M. Saeed was among the villagers who came to greet the narrator after the latter returned from Europe. The narrator spotted M. Saeed as a stranger among the villagers and he could not know him. The shrewd initial silence of M. Saeed multiplied the narrator's sense of curiosity and quest to know something about M. Saeed. The narrator says, "I remember that the day of my arrival he was silent."[P.3] The narrator has already asked himself before, "Was he one of the villagers who'd gone abroad and had returned?"[P.2] Inquiring tendencies became the dominant urge in the narrator. He started inquiring everybody around him about M. Saeed. His father told him that M. Saeed "was not a local man but a stranger who had come here five years ago, had bought himself a farm, built a house and married Mahmoud's daughter…". [P.2] He describes M. Saeed as "a man who kept himself and about whom not much was known."[P.2] Contrary to the expectations of the narrator and in spite of his knowledge of lineage, the grandfather added no more important information about M. Saeed. In the words of the narrator, the grandfather said that, "he knew nothing about him except that he was from the vicinity of Khartoum and that about five years ago he had come to the village and had bought some land. All of the inheritors of this land had, with the exception of one woman, gone away. The man had therefore tempted her with money and bought it from her. Then four years ago, Mahmoud had given him one of his daughters in marriage."[P.6] Mahajoob, the close friend of the

narrator, added no more information about M. Saeed. Answering the narrator's inquiry about M. Saeed, Mahajoob just says that M. Saeed is "a deep one."[P.12] This expression indicates that Mahajoob might have had tried to know about M. Saeed, but he seems to have failed. Thus, the narrator had asked his father, his grandfather and Mahajoob about M. Saeed, but the information he got was not sufficient. A series of questions, guesses and inquiries arouse doubts in the mind of the narrator about the background of M. Saeed. These questions which foster the process of increasing suspicion and curiosity of the reader emerge from the narrator's mind. The narrator asks, "Where he was from? Why had he settled in this village? What was he about?"[P.9] M. Saeed himself contributes in multiplying the curiosity of the narrator by his sudden mid-day visit to the narrator. It added to the mounting curiosity which the narration offers as the novel proceeds. To highlight the elements of curiosity, the writer made M. Saeed himself to participate in enhancing the curiosity of the narrator and that of the reader as well. M. Saeed's sudden mid-day visit to the narrator and his ambiguous statement, "Your grandfather knows the secret" stoked the fire of curiosity within the narrator. This statement reveals that M. Saeed, before being asked, was aware of the narrator's desire to know his background. In other words, M. Saeed uttered that statement without being asked by the narrator. In mid-day visit by M. Saeed the narrator becomes acquainted only with M. Saeed's physical feature and he gives an account of M. Saeed's physical appearance. He admired M. Saeed's

appearance, but failed to know anything about his nature and background. All these are narrative techniques to foster the element of curiosity and attract the attention of the reader towards the central character.

The value of the narrator's initial biography diminishes as soon as the reader discovers 'Mustafa Saeed' whose biography, in the course of the narration, dominates the thoughts of the narrator and haunts his mind as well. The narrator's mind, intellect, vision, reflection, analysis and recollection, all become entirely dependent on the biography of M. Saeed. Consequently, the narrator's independent thinking and identity ceased to exist. He turned himself into a voice which has a special impression and attitude towards the biography of M. Saeed. However, the narrator has not lost absolutely his independent entity, but his existence became very much concerned with, and relied upon M. Saeed's biography. He was fully engaged in the process of narration by commenting on the biography of M. Saeed, analyzing and evaluating it, getting influenced by it and seeing the world through it.

As the narration proceeds it exhibits the continuation of the narrator's curiosity about M. Saeed. In the Project meeting, the narrator discovers that M. Saeed is a man of influence and of "a different clay."[P.12] The crucial clue about M. Saeed surfaced when M. Saeed, under the intoxication of wine, recited a poem in English. This made the narrator's curiosity to reach almost its peak. The narrator admits, "I went home, my head buzzing with thoughts,

convinced that some story lay behind Mustafa, something he did not want to divulge."[P.16] Such thoughts forced the narrator to confront M. Saeed himself. He went to M. Saeed in the farm and said to him, "It is clear you're someone other than the person you claim to be."[P.15] The narrator exercises more pressure on M. Saeed himself to reveal his actual identity. He encapsulated his pressure and persuasion attempts with threat by saying to M. Saeed, "Wouldn't it be better if you told me the truth?"[P.15] Initially, M. Saeed resisted. He states, "I am this person before you, as known to everyone in the village. I am nothing other than that - I have nothing to hide."[P.16] This initial obstinacy by M. Saeed made the narrator suspect him to be a criminal who is hiding from law. The narrator guesses, "Perhaps the man had killed someone somewhere and had fled from prison? Perhaps he- but what secrets are there in this village? Perhaps he had lost his memory?"[P.16] Finally, at the end of chapter 1 and after a wearing persuasion attempts, M. Saeed appeared to be ready to divulge his 'secret' to the narrator and he submitted his identity documents to the narrator.

In the second chapter, the narrator quoted at length the 'confession' of M. Saeed. It is a quoted confession, therefore, it changed the voice as it is in the tongue of M. Saeed. Nevertheless, it maintained the narrative voice in the first-person singular. The narrator could have kept the narration for himself and reported the 'biography' of M. Saeed through the third person narration 'He', but he quoted

the biography of M. Saeed through the first-person narration so as to give immediacy to the narration in general and the 'biography' in particular and to make both of them as direct as possible. Thus, Tayeb Salih initiated different voices within the first person narration. The way the narrator presented the biography of M. Saeed, as it was narrated in the second chapter and from the tongue of M. Saeed, makes the narrator just a recollector. At the same time, the reader or the 'audience' whom the narrator addressed at the opening of the novel as 'Gentlemen' thinks that the narrator has descended from the stage and become one of the audiences. In other words, the narrator withdrew himself and appeared to be like the reader in spite of being the actual recollector and the direct narrator of M. Saeed's biography. The thread of narration seems to be apparently straightforward, but there is a violation of the chronology of time. The writer did no depend on the chronology of time. Rather, he mixed it up. This is basically because the narrator depends on the technique of recollecting the past, therefore, it divided the time and the time seems to be reversed. The opening of the second chapter makes the reader feel that he is listening to M. Saeed himself and he is not reading his tale as quoted in the form of recollection narrated by the narrator. The second chapter ends with a clue indicating a night time at the same time chapter 3 opens with a note showing night time, but the span of time between the two nights is very vast. The span of time which links them makes the reader concentrate on its suggestive rather than on its actual aspects. There is a shift

in place also between Sudan, Egypt and England. Thus, the first two chapters were narrated by the narrator through the adoption of various techniques of narration. The time of the first chapter is sometime at the beginning of the second half of the 20th. century while the time of the second chapter goes back to sometimes at the beginning of the 20th. century. In other words, the time of the novel fluctuates between a point of time in the mid of the 20th. century and another point of time in the earlier decades of the same century. However, the shift from one time to another is convincing.

This chapter, shamelessly, and with unbridled frankness, unveils and discloses M. Saeed's immoral personal history and his family background. It projects some part of his life journey which ranges from the stage of his eccentric childhood, the period of his studies-cum-stray life abroad and up to the stage of his settlement in the narrator's village. The narrator displayed M. Saeed's cultural migration by narrating his promiscuous relations with several women. However, the entire process of narration whether from M. Saeed to the narrator or from the narrator to the reader goes on by means of recollection. M. Saeed, 'the stranger' recollected his past experiences and history from his memory and related it to the narrator. The narrator, on his part, also recollected and presented it in the form of a quotation. Therefore, the narrative thread of the novel goes on in the form of flashbacks covering the personal past and background of M. Saeed and the narrator as well. Thus, the narration continues to annihilate the concept of time and

place and makes a continuous shift between the various points of time in the past. Times overlap, but the relations among them remained knitted through the thread of narration and the development of the theme. In other words, there is a continuous violation of the chronology of time and space. We are aware of the passage of time through the recollection of details from various sources such as the dates as indicated on the passport of M. Saeed, the simple indication of the month or the season in which the new recollected events were taking place, the periods of time which separate the details of the novel as recollected by the narrator and through the narrator's way of presenting the details, analysis, observing his surrounding, plunging into the inner being of the character and reading his thoughts and content, etc. The biography of M. Saeed in the second chapter which was recollected by M. Saeed in the form of a flashback to the past and narrated to the narrator and later on the narrator quoted it in the form of a flashback or recollection creates a clear sense of the existence of a gap of time between the end of the first chapter and the beginning of the second chapter. Almost in all chapters there are clear shifts of time and a clear gap of interest. There are also switches from one mode to another and we cannot but feel the change as the gears of narration change. In other words, there is a change in the way of writing tenor modulating from one tone to another. Nevertheless, still the narration gives the impression of the continuous inner drama that aims to project migration and initiate the theme of the novel. It also gives the impression of

the fullness of time and creates a variety of narrative aspects which reveal the migrating and the un-stable ego of many characters, particularly, M. Saeed and the narrator. The narrator's chronic curiosity about him, his vigorous inquiries to collect information about M. Saeed from the father, the grandfather and Mahajoob, his relentless persuasion of M. Saeed himself, the final surrender of M. Saeed and his acceptance to confide his biography to the narrator, all these techniques of the narrative progress make the reader move from one point to another through a highlighted narration. They make the novel derive its narrative progress from the chronic spell of curiosity and mental haunt which overwhelm the narrator and proceed to accomplish its thematic concern. It transcends the effect of the time and space and concentrates on initiating the theme of migration by recollecting and dramatizing personal biographies. Therefore, the thread of the narrative technique adheres to foster the theme initiated right from the beginning, mainly, the theme of migration as projected by the biography of the narrator and M. Saeed. The reader observes that there is an inner realization by the narrator to the fact that he was undergoing a process of migration as presented at the opening page of the novel and that observation persists throughout the first two chapters. One feels that M. Saeed in the second chapter extended elaborately and in details a hidden experience that might have been engulfing the narrator also. In other words, M. Saeed might have taken the responsibility of dramatizing migration from the narrator

himself. It can be said that in spite of the fabricated and surface dissimilarities between them, the narrator had actually projected his own biography through M. Saeed.

Chapter three appears to be a direct extension of the narration of chapter one in spite of the clear span of time between them, as indicated at the opening of chapter three. However, the shift in time from chapter two to chapter three does not disrupt or annihilate the continuity of the thread of the narration. Chapter two was a flashback recollected and handed over by M. Saeed to the narrator before the disappearance of M. Saeed. The narrator also presented it by means of recollection, on the other hand chapter three opens with the narrator's recollection of the circumstances of M. Saeed's disappearance. In other words, the second chapter is a flashback to a far past pertaining to M. Saeed's life while the third chapter opens with the recollection of the tale of M. Saeed's disappearance. Although there is no straightforward sequence of time and events, nevertheless, each chapter has its own way of sustaining the narrative thread and the progress of the novel.

The narrator reappears in the forehead as the direct speaker in chapter three and the narrative voice is changed though the tongue is the same. In other words, the narration in chapter three is still maintained through the first-person narration; the narrator himself. Here the narrator comes out of 'the quoted' voice and biography of M. Saeed and assumes his own role as a direct narrator in the first-person singular. He surges-in gradually and takes the direct charge of

narration. The narrator indicates the time gap by mentioning the month of 'July' and he surprises the reader by recollecting the tale of the sudden disappearance of M. Saeed. This chapter also initiates the continuous spell of curiosity and mental haunt of the narrator which started taking their course and the rest of the novel is influenced and narrated by the retrospective recollection and memory of a haunted mind. In other words, M. Saeed and his biography in chapter two become sources which influence the narrator and the course of narration of the rest of the other chapters of the novel. Most of the contents of the other chapters are dominated by the narrator's own recollection of, and reflection upon, the content of the second chapter. The continuity of the thread of narration can be seen in the pattern of the narrator's curiosity about M. Saeed as projected in the first chapter. In the second chapter, we are confronted by the partial confession of M. Saeed of his own past. In the third chapter we are confronted by the narrator's reflection on, and reaction to, M. Saeed's personal biography. There is also a continuous quest by the narrator for knowing more about M. Saeed. Therefore, the biography of M. Saeed becomes a source of mental haunt to him throughout the novel. It maintains the continuous thread of narration, the progress of the novel and the development of its theme.

All these lead to a situation in which the mind of the narrator becomes occupied by nothing, but the biography of M. Saeed to such an extent that it affects the narrator's existence as an independent persona. The narrator says,

"Thus Mustafa Saeed has, against my will, become a part of my world, a thought in my brain, a phantom that does not want to take itself off."[P.50] He also admits, "Mustafa Saeed had become an obsession that was ever with me in my comings and goings."[P.61] The narrator enters into a state in which we find M. Saeed as his alter-ego. This spell of curiosity and mental haunt lent continuity to the thread of the narration and fostered the theme of the novel. The use of the first-person narration, the spell of curiosity and the mental haunt of the narrator allowed him to stand for the conduct and views of the central figure; namely, M. Saeed. At the same time, those elements allowed the narrator to establish a kind of rapport between the philosophy of the absent central figure and that of the developing novel. Therefore, this strengthens the evidence of the autobiographical nature of the novel. In spite of Tayeb Salih's attempt to create a lot of conflicts and contradictions so as to avoid the subjectivity, detach himself and achieve objectivity, there are clear elements of subjectivity in the narration. The use of the first-person narration and the narrator's comments which reflect Tayeb Salih's own Freudian vision of life as delineated in the biography of M. Saeed exposed the vision of Tayeb Salih himself and annihilated objectivity which he sought for through employing a lot of artistic techniques.

The narration in the fourth chapter gives an account of the narrator's return from Khartoum to his own village on the bend of the Nile. In chapter three the narrator surprises the reader by recollecting the sudden disappearance of M.

Saeed, while in chapter four he quotes and presents M. Saeed's letter. It becomes additional documented detail about M. Saeed and supplements his past life which has been partially divulged by him in the 2nd. chapter. It also gives further information about the strange rectangular room in M. Saeed's house which has been introduced in chapter one. It introduces the room as a source of curiosity to the narrator and the reader as well. Although the letter makes the character of M. Saeed even more ambiguous, nevertheless, it serves the purpose of illuminating many aspects of the motives of M. Saeed. It shows the effect of the past immoral behavior upon his moral, mental and psychic balance. It also gives an ambiguous account to the circumstances which led him to take the decision of deserting his family and leaving the village. All these enhanced, and added to, the element of suspicion in the novel. M. Saeed and his biography continued to be the objects which haunt the narrator's mind and become the target of his analysis. They make the narrator retrieve, now and then, the content of M. Saeed's past and offer a continuous spatial form to the content and the narrative thread of the novel. Both, the content of the novel and the thread of narration wrap around each other and contribute to the exposition of the theme of the novel.

Chapter five can be said to be an extension of the thematic and philosophic content of chapter two, but with its own variation. Its theme is created not by M. Saeed, but by a group of characters who indulge in brazen profanity and at the end of the same chapter M. Saeed's 'widow'

becomes the object of Wad Rayyes' interest of marriage. Its content shows a thematic and philosophical affinity to the content, theme and philosophy of the second chapter. The effect of the second chapter on the narrator is apparent in this chapter. He becomes a master perceiver and a recollector of immoral register and profanity displayed in this chapter. It shows that the two mental structures of M. Saeed and the narrator are gradually presenting a united effort to project the philosophy of migration.

Chapter six presents the family of M. Saeed, his children, his wife Hosna with her melancholy and her obstinacy. It also increases the reader's curiosity about M. Saeed's secret room. The narrator conveys the proposal of Wad Rayyes to Hosna. She expresses her rejection to the marriage offer. She increases the tension in the process of narration by her warning that if she is forced to marry Wad Rayyes, she will kill him and commit suicide. Hence the thread of the narration continues to be enhanced with varieties of related material and philosophical significance which multiplies the expected events. This chapter gives also a hint of the opinions of various characters regarding Wad Rayyes' interest in marrying Hosna such as the direct or indirect support which Wad Rayyes gets from the grandfather, the narrator's father and Mahajoob. It also exposes the narrator's interest in, and his personal attitude and tendencies towards Hosna. At the end of this chapter the thread of narration started establishing a clear social, mental and philosophic demarcation between the villagers on the

one hand and the narrator, Hosna and what M. Saeed represents on the other hand. The demarcation had been established, mainly, as a result of imposing alien views of life, as desired and projected by M. Saeed, the narrator and Hosna on the village, consequently, they enhanced the process of forming and clarifying the theme of migration.

Chapter seven is the Caravan's of Travellers. The narrator's haunted mind turned this ordinary journey from the village to Khartoum into a journey which gave him the chance to extract himself from his real physical and mental existence and let his inner being which is haunted by M. Saeed's affairs to float to the surface and perceive whatever fosters the theme of migration. It was apparently a physical journey of the travellers, but in its essence, it was a journey into the narrator's inner existence and a projection of a state of cultural transition of many caravanites. Therefore, the physical has been turned into the psychological, the outer into the inner and the journey to Khartoum to a journey into the narrator's self; a journey that confirms the cultural migration of the narrator and many caravanites. It extends the thread of the narration by presenting a chronic type of curiosity and an inner unrest which have been initiated at the previous chapters of the novel. It also gives a philosophical and existential dimension to the theme of migration. It is mixed with the comments, analysis, introspection and the psychic vision of the narrator regarding issues related to the theme of the novel as presented by the advancing thread of narration. In short, it projects the narrator's efforts to extract

from every situation a material which has a migrating flavor.

Chapter eight projects the return of the narrator from Khartoum to the village after receiving a telegraph from Mahajoob intimating him about the murder-cum-suicide case. This chapter displays the widening gap between the villagers and the narrator who stands with M. Saeed for migration. As a result of the shock they received from the bloody event, the villagers turned to be more conscious about the narrator's suspicious movement in the village. Commenting on Mahajoob's mood and attitude the narrator says, "He was clearly angry."[P.117] He got no quenching details from Mahajoob. The comment of the narrator's mother on his sudden arrival to the village is full of suspicion and sarcasm. She, suspiciously, asks him, "Why did you leave your work and come?" Replying her, the narrator claims, "The two boys."[P.123] The mother, sarcastically, commented, "The boys or the boys' mother?"[P.123] The narrator tried to know the details of the incident, but their sense of decency and self-respect made the villagers refuse to tell the narrator the details about the murder and suicide incident. This depicts also the increasing tension in the relations between the villagers and the narrator. He pursued the villagers to tell him the details about the murder and suicide case as he once pursued M. Saeed to divulge his biography, but this time he fails to get any details about it. This shows the narrator as a perpetual hunter of tales whatever their moral quality may be. The narrator's hunger for the details about the 'calamity' and the villagers' reluctance to provide any detail reveal the elevating moral

quality of the villagers and expose the descending moral quality as well as the cultural migration of the narrator. It was only Bint Majzoob who fell in his trap and offered him the minute details about the case. The relation between the narrator and the villager reached its peak of tension and finally crowned by his quarrel with his closest friend; Mahajoob, and his sense of alienation which made him negotiate within himself the issue of departure. It projects the existence of a clear similarity between M. Saeed and the narrator. M. Saeed departed and he stood for migration in its physical and psychic dimensions, similarly, the narrator also failed to fit himself in his own society and therefore he also represented migration in its psychic dimension. He decided to enter M. Saeed's room where the extension of M. Saeed's biography lies. Thus, in this chapter also the narrative technique continues to enhance the theme of migration which has been initiated right from the beginning and supported throughout the previous chapters.

Chapter nine is a documented extension of the thematic content of chapter two and it revolves around the creator of its content. M. Saeed, in his letter, told the narrator, "If you are unable to resist the curiosity in yourself, then you will find, in that room that has never been entered by anyone but myself, some scraps of paper, various fragments of writing and attempts at keeping diaries, and the like. I hope they will in any event help you to while away such hours as you cannot find a better way of spending."[P.65-66] It is this chapter which gives the

narrator some of what he has been questing for. It quenched some part of his curiosity. It pushes the mental haunt of the narrator to its zenith. The narration in this chapter projects the merging and fusion of mental, moral, aesthetic, spiritual, social and psychological build-up of both M. Saeed and the narrator. The narrator says, "I begin from where Mustafa Sa'eed had left off."[P.134] Thus, the inner drama of the thematic concern of the novel has been emphasized by the narrative presentation of M. Saeed's biography and documents despite the violation of the chronology of time and place. The thread of narration concentrated more on knitting the philosophical significance of the thematic concerns of the novel in spite of their multidirectional sources, multi-dimensional implications and multi-shifting chronology of time and place.

In chapter ten the narration presents the narrator not in his independent persona, but as an extension of M. Saeed. It parallels the caravan scene, in the sense that it has psychic and existential implications, but in this chapter the narrator is confronted by the river Nile and not by the desert. The Nile is the same force which annihilated M. Saeed. It shows that the fragments of ego have been merged and fused with each other. After a long journey of curiosity and quest for collecting information about a specific persona, and after excessive doses of mental haunt, the narration in the last chapter presents the narrator as the legitimate successor of M. Saeed's spirit of migration. The narrator says, "I shall live by force and cunning."[P.169] It is the same ideology which was

reigning over M. Saeed. Once M. Saeed also said, "But until the meek inherit the earth, until the armies are disbanded, the lamb grazes in peace beside the wolf and the child plays water-polo in the river with the crocodile, until the time of happiness and love comes along, I for one shall continue to express myself in this twisted manner."[P.41] Therefore, this chapter shows the actual moral consequences of M. Saeed's biography on the narrator and the emerging of the fused egos of M. Saeed and the narrator. M. Saeed divulged his biography to the narrator, the narrator perceived its multi-dimensional effects and got influenced by it. The narrator took upon his shoulder to begin from where M. Saeed had left off and therefore he confided the biography of M. Saeed to enforce its multi-dimensional effects on the reader and the society as a whole. It is the same motive of Tayeb Salih himself who says, 'I was influenced by Freud.' Therefore, the narrative technique of the novel and the emphasis of the thread of the narration on expressing Freudian vision indicate very clearly that Tayeb Salih took upon his shoulder the task of dramatizing Freudianism through the biography of M. Saeed and imposing a migration in the form of Freudian vision upon the human society. Freud died and the novel became an incarnated dramatization of the Freudian theory and therefore Tayeb Salih, by inventing the character of M. Saeed and other Freudian characters, continued from where Freud had left off. Its spatial thematic nature emphasizes the autobiographical aspects of the philosophy of the novel. Thus, the narrative thread fulfills the thematic concern and

dramatizes the theme of the novel; that is the migration with its multi- dimensional aspects.

The narrative method shows that the narration like those of picaresque novels, contains stories within stories which create a traveling drama. The narrator offers his own biography and within it he incorporates the tales of M. Saeed and many other stories within stories and all are presented through retrospective recollection. It includes the biography of M. Saeed which was presented to the reader without making the reader come into a direct contact with M. Saeed. It was quoted at length and was presented to the reader without any comment. Then, the narrator offers his own curiosity, mental haunt, analysis, reflection, evaluation and reminiscence. The narrator comes also, by chance, across many characters such as the retired civil servant, the university lecturer and the British man who works in the ministry of finance who provides the narrator with more information about M. Saeed. He also got some details and information which add, in one way or another, to the theme of the novel. It seems that Tayeb Salih confronted the complication of adjusting the plot and maintaining the thread of narration to serve his thematic purpose. Therefore, the techniques of narration that include stories within stories, which Tayeb Salih resorted and tried to treat the issue of the narrative thread of the novel as he was not aware of the twists and turns of its structure and at the same time to make them enhance the theme of the novel by introducing character contrast and

enriching the narration by moving from one psychic territory to another. The narrator, by following the recollection or flashback narrative, drags the reader and moves with him from one place to another. The narrator takes the reader from home to field, from the village to the cities, from trains to lorries, from houses to streets, from group discussion to lonely meditations, from introvert to extrovert thoughts, from one span of time to another and from one psychic aspect to another so as to unfold, gradually, the theme of the novel. It also conveys the qualities and thoughts of characters and variation of attitudes, events and situations which help to develop and foster the theme of the novel. In other words, they illustrate various situations and expose different characters, their mood, and follies and hence they multiply the events, provide diversity, variation and significance to the theme of the novel and consequently enrich the narration. The technique of stories within stories which illuminates characters and situations and provides ample scope for contrasts, comparisons, parallelism and variations is one of the devices used to give further significance to the narration.

The course of the narration handles also the description of the physical environment, the characters, the landscape, the greenery, the desert, the Nile and the mountains. They, all, serve to fix the background and to lend a deeper reality to the events and ideas ingrained in the theme of the novel. The setting is initiated by sets of details memorable

in their direct sensuous impact. The narrator says, "I listened intently to the wind: that indeed was a sound well known to me, a sound which in our village possessed a merry whispering- the sound of the wind passing through palm trees is different from when it passes through fields of corn. I heard the cooing of the turtle-dove, and I looked through the window at the palm tree…"[PP.1-2] He also says, "I would hear the groaning of the water-wheel on the river, the exchange of shouts between people in the fields, and the lowing of an ox or the braying of a donkey."[P.4] At another point he combines almost all senses together by saying "the wilderness sweeping out before us like shoreless seas; we pour with sweat, our throats are parched with thirst,…the air grows cool, and millions of stars twinkle in the sky. We eat and drink and the singer of the caravan breaks into song."[P.61] The incorporation of the description of nature tends to have symbolic functions and reflects the dominant mood of the situation. Many natural objects such as the Nile, the desert, the palm tree, etc., turn to be recurrent images and gradually acquire a symbolic significance. However, to make life-like effects within this description, the narration introduces small and minor details that make the narrator's subject, at some points, tends to be a situation rather than action, an idea rather than an image. Therefore, the narrative technique substitutes description with narration and vice versa, on the other hand, at some other places, the narration is motivated by memories and impulses.

Therefore, it can be said that the narrative technique

incorporates also the technique of the stream of consciousness, a form of monologue, or a self –address. It played a role in probing imaginations and thoughts that are latent in the character. It helped in exposing the inner content of the character. For example, details in the opening of the first chapter, intensely, present the mood of the narrator and the characteristics of his own feelings in relation to the surrounding. In other words, the description exhibits the mood of the narrator and the nature around him. He uses a technique similar to the stream of consciousness to project his inner feelings and impressions in the wake of his return from Europe. His thoughts, sight and mind shift from within him to the outer world around him. Therefore, there is a close correlation between the narrator's mood and feelings on the one hand and the mood of the nature around him on the other hand. The narrator exhibits a kind of monologue of expressions which projects the mood and the psychic feeling of a character who realizes that he was in a state of migration. Here the narrator's indulging into nostalgia is compulsive. He retrieves the past to help himself in re-adapting into his original society. At many points the narrative technique employs natural scenery to match the emotional tone of the situation and the sensuous evocation is juxtaposed with the reminiscences of the past. At many points, particularly, at the caravan scene and in the river scene in the final chapter, the narration exhibits psychic unrest, disjointed thoughts and recollections and reminiscences which are incoherently put together. They serve to reveal existential, metaphysical,

psychic as well as a mystic state of affairs. They create an apparent correlation between the narrator's inner feeling and the mood of his outer senses. They suggest an inner and outer world which become very much intimate to, and orbit around, each other to such an extent that the narrator shifts between them and conveys his mental and psychic mood, whether gloomy or festive. These points suggest that he exists as an inner persona and from time to time he projects the feeling of his physical existence.

Although the narrative technique incorporated many narrative methods, the reader does not feel any sense of leisure narrative except in some parts such as the opening of Chapter Five, some parts of Chapter Seven, some parts of Chapter Nine, etc. Nevertheless, even these parts also contribute, by one way or another, to the illumination of the situations, characters, and mental state of affairs and foster the theme of the novel. Barring these parts, the general tendency of the narration is to adopt the method of compression and concentration. Sentences are short and words are common ones. The prose may appear to be easily recognized and characterized chiefly by conscientious simplicity of diction and sentence structure. It may be a remarkably unintellectual style and it may, actually, bring common and colloquial language style to the frontiers of the narrative techniques. However, this should not make us take for-granted that this prose is an easy reading for it is laden with intense implications. In other words, the initial simplicity, the common or almost colloquial language and the

adoption of Hakawati mode of popular narration which are reflected in the novel bear deceptive simplicity. The novel contains stream of consciousness, interior monologue, introvert and extrovert reflections, etc., and the whole narration is accomplished through retrospective recollection that makes the narration even more complex. At many points in the novel the narrator intellectualizes and analyzes the narration. At many points also the narrative displays a prophetic significance by uttering words that become source of elaboration of the theme in the following parts of the novel. Therefore, expressions, sometimes, symbolize what is becoming and what will be. At some other places there is a juxtaposition of ideas and emotions. It tells us not only what characters said or did, but it also leaves us to our own sources in matter of interpretation and evaluation. For example, M. Saeed tells the narrator, "Your grandfather knows the secret."[P.11] The narrator himself found no interpretation for this ambiguous statement. It might have sprung from M. Saeed's realization of his own quality that stands in a sharp contrast with that of Haj Ahmed; the grandfather of the narrator. It might have been said because M. Saeed felt that the narrator is interested to know more about him. At some points the narrator's de-spiritualized mind guided him to stray thoughts which make him utter stray and ambiguous statements such as "So long as we believe in a god, let it be a god that is omnipotent."[P.60] He also comments on irrevocable forces which condition the existence of the village. He says, "Here things begin and things end."[P.69] All

these give accounts of the working of the narrator's mind which comments also on human situations in near philosophical and existential terms. This shifts the reader from the level of a sensuous reader and the surface meaning of the novel, to the areas of its thematic motives. The colloquial rhetoric which composed the impressions, feelings and settings has many gestures, sources of suspicion, self-analysis, characters evaluation, veiled suggestions, ambiguous references, paradoxical implications and broader meanings which give the narration a deeper insight. In other words, it is a concentrated novel which has an extremely suggestive and compact popular prose. There is a maximum economy of style. Nevertheless, immediacy and economy of style are the most striking qualities of the novel because the colloquial or popular language nursed a measure of complexity. Each sentence, in spite of its simplicity, and each phrase bears the maximum loads of meanings, senses, impressions and emotions. A remarkable rich vocabulary, images and the accumulative use of expressions suggesting atmosphere and impressions are among the stylistic features of this novel. It shows that ears, eyes, noses and other senses were involved in the process of narration and creation of meaning. Although the entire narration is in the first-person narrative, which by incorporating many irregularities about the chronological sequence and seeing the vast spectacle in rather a random order, it records things with intensity and symphonic touches which exhibit recurring flights of a lyrical language. This makes the narrative lyrical rather than

dramatic. At some places the narration may appear to be disjointed and fragmented, but it gives special attention to the phrases it coins and expresses itself in a specific language register which is mainly pornographic and loaded with profanity, therefore, it contributes in conveying the theme of the novel. They make the narration acquire multi-dimensional layers of suggestions and meanings varied in their narrative interest, however, disjointed they may be. This juxtaposition of simplicity and complexity of the narration makes the novel even more complex when it comes in contact with contrast, parallelism, repetition, overlapping, fragmentation, discontinuity, introversion and extroversion and self-analysis. Most of these elements are of contrast rather than of similarity. They help in explaining each other, amplifying the intensity of narration and fostering the theme of the novel. At the same time, they also contribute to the violation of the time sequence and chronology, consequently, they make the narration more complex.

Finally, there are three points of seriousness in the movement of the narration. The first is the recollection of the sudden disappearance of M. Saeed which makes the reader anticipate the end of the novel and doubt the narrator's ability to make further expansion of the narration. In other words, the reader expects a forced end of the novel, but the narrator resorts to collecting more information about M. Saeed and he gets haunted by M. Saeed's biography and therefore the novel finds twists and turns to continue and expand itself. The second point of seriousness is the sudden murder of Wad

Rayyes and the suicide of Hosna. The third point of seriousness arises at the river scene at the end of the novel. The narrator binds between them and other stories within stories of the novel and creates a single thread of narration in the first-person singular method which projected the theme of migration as desired and engineered by Tayeb Salih. The use of the first-person narration, and in spite of its expression through more than one voice, helped the narrator to record scenes, situations and events with more insight and made the expression more natural and immediate. The narrator's comments and analysis convey his own attitude and vision. Thus, the narrator is one of the voices of Tayeb Salih which are presented in the novel to project the process of dramatizing the Freudian concept which were perceived by Tayeb Salih while M. Saeed is an incarnation of Tayeb Salih's Freudian bent of mind. The narrator tries to gather information, reflect upon them and make himself the spokesman of his master in general and M. Saeed in particular.

The Plot Structure in *Season*

The structure of *Season* appears to be simple and least complicated. It begins in a simple manner adopting the Hakawati or the folk-tale narrative form. As in every novel, there are two aspects in *Season*. The first is its fictional material and the second is the way of its presentation. The whole material depicts a cultural displacement which imposes its physical and psychological dimensions upon the main characters. It is presented by the retrospective recollection. Therefore, we cannot strictly assume that the plot of *Season* has a beginning, middle and an end in spite of its apparent adoption of the Hakawati mode of narration. Therefore, it is, actually, an unconventional structure. Judged from this point of view, it can be said that Tayeb Salih did not organize his plot in accordance with the traditional narrative method. It is traditional, yet modern. He did not plan this short novel in advance. The work seems unplanned as if it has been snatched out from the core of Tayeb Salih's subconsciousness without much conscious exertion for its organization or form. It progressed as he was writing it. Tayeb Salih admits that when he started writing the novel he had no 'idea about the twists and turns the story was going to take.' It appears that the main concern was not with the plot, but it was with presentation of the material which nursed and developed the inner drama of migration. Tayeb Salih resorted

to artificial and not conventional structure, because events were recollected and reflected upon randomly and were not related to each other chronologically. Therefore, it can be said that violating the chronology of time has created a defect in the structure of the novel. The material of the novel is the biographies which were presented in the form of stories within stories and they stood for divided ego. These egos reflect Freudian vision of life and they were incarnated through various characters, at various places and times. Hence, the events were not following chronological sequence. Thus, the structure can be said to have been shaped by Tayeb Salih's mental *way of thinking* rather than by a structural skill. In fact, there is a story, but there is no artistic dramatization in the true sense of the term. As if the writer has gone to the courts, read some files of crimes and made a copy and paste process. It is known that such a process would deprive the intellect from its artistic touch and the skill of symbolization and suggestion and make it relate the events in their crude form without any artistic effort.

Nevertheless, the novel does have unity and organic coherence. There are many literary devices which contributed to the unity of the novel. The novel is organized into obvious chapters. In other words, structurally, the book is made of ten chapters, but, in the English version, there are no chapter titles or chapter numbers. The main concern, as in the folk-tales, is to focus on the central characters who influence the progress of the novel by their recollected biography. The novel opens with the description of the

impressions, attitudes and the happy mood of the narrator who came back home after being in Europe for seven years. The initial pages depict a philosophic and a romantic mood of the returning narrator. It begins by covering personal feelings, attitudes, moods and observations. It describes natural surroundings in details and in an expressive language. The narrator looks at nature around him and indulges in analyzing his own mood, feeling and impression. The impressions conveyed at the opening pages of the novel initiate the theme of 'migration' and the narrator seems to feel that he had been undergoing a process of drastic transformation within himself, a migration and a cultural displacement. His return seems to make him feel the clear effects of 'migration' he has undergone and makes him self-conscious and self-analytic. Consequently, he acquires a deeper realization of his return. He says, "I felt as though a piece of ice were melting inside me. As though I were some frozen substance on which the sun had shone."[P.1] He experienced a kind of gap between him and his own people. He opines, "something rather like fog rose up between them and me."[P.1] Hence, the thematic clues of the novel were introduced.

The narration begins in the first person singular and introduces us to the main characters. It introduces the major characters at the very outset. Thus, the reader gets a gist of or a gesture about the idiosyncrasy of each character from its own language and reaction in the presence of the returning narrator. At the same time the narrator mixes it

with the note of curiosity about the character whom he claims to be a stranger in his own village and whom he is not familiar with. The narrator says, "Suddenly I recollected having seen a face I did not know among those who had been there to meet me."[P.2] The narrator spots him as a stranger and feels curious about him. He describes his burning curiosity by saying, "I do not know what exactly aroused my curiosity but I remember that the day of my arrival he was silent."[P.3] In this way, the attention and suspense of the narrator and the reader are drawn towards the real source of the material of the novel; M. Saeed. The course of mounting curiosity, mystery and suspense are initiated and aroused from the very opening pages of the novel.

Gradually our attention is focused on the narrator's main character and the narrator sets forth the situations which give rise to the events of the novel and its progress forward. He quests to know the personal life history of whom he considers to be a stranger. His main attention started rotating around the character who would be the central figure. He started inquiring the villagers about 'the stranger'; M. Saeed and gathering information about his background. He got inadequate information from his father, grandfather and Mahajoob. M. Saeed is, as they reported, from the outskirts of Khartoum. He came to the village, married a girl from the village itself and settled with the villagers. The narrator started asking many questions within himself about M. Saeed. He asks, "Where was he from? Why had he settled in this

village? What was he about?"[P.9] M. Saeed seems to have observed the narrator's curiosity about him and therefore he himself contributes to multiply the narrator's curiosity and paves the way for more events and situations to rise. In a mid-day visit to the narrator, he intentionally increased the narrator's curiosity. He adds to the curiosity of the narrator by releasing his ambiguous statement, "Your grandfather knows the secret."[P.11] The narrator started guessing many probabilities about the background of M. Saeed. He guesses, "Perhaps the man had killed someone somewhere and had fled from prison? Perhaps he-but what secrets are there in this village? Perhaps he had lost his memory?"[P.16] It is this curiosity of the narrator which initiated the course of many events and situations of the novel. M. Saeed remained the center of the narrator's interest and all other characters were subordinate and subsidiary to him. They stand in a well-defined relation to M. Saeed and they are directly or indirectly affected by him. But in general, they served to illuminate him, expand the plot and foster the development of the theme of the novel. Again, the narrator's curiosity and the dramatic tension of the novel have been multiplied when Saeed, in a 'drinking' session and under the intoxication of wine, recited a poem in English. In this way, many factors which highlight and heighten the curiosity and suspense were introduced. The narrator started a course of pursuing M. Saeed himself. The narrator exercised more pressure on M. Saeed to force him to reveal his real identity and background. He says to M. Saeed, "It's clear that you're someone other than the person you

claim to be,….Wouldn't it be better if you told me the truth?"[P.15] At the end of the first chapter, the narrator succeeds to obtain M. Saeed's readiness to divulge his real identity and background.

Chapter two displays the 'recollection' of the confession of M. Saeed. It is a recollected flashback which projected a period of moral degeneration. Its recollecting nature violates the chronology of place and time. In chapter three, the narrator surprises the reader by the recollection of the sudden disappearance of M. Saeed. This chapter gives an account of M. Saeed's disappearance and it also shows that the narrator's mind is getting haunted and influenced by the image, personality and behavioral pattern displayed in the biography of M. Saeed who made a partial disclosing of his biography before leaving. At this point, the novel would have wound up, but the partial disclosure made by M. Saeed of his past does not quench the narrator's thirst to know more about him. The narrator admits, "Thus Mustafa Saeed has, against my will, becomes a part of my world, a thought in my brain, a phantom that does not want to take itself off."[P.50] However, chance and coincidence play an important role to reveal more information about M. Saeed. Thus, the narrator's own meager information about M. Saeed has been supplemented by more information furnished by various casual 'guests of the novel'; the characters whom the narrator has met by chance. The retired Government Servant whom the narrator has met in a train-coach gives an account of the intellectual, social, behavioral

and tribal background of M. Saeed whom he states to have been his class-mate. Again, the narrator meets a University lecturer and an Englishman who was working in the Ministry of Finance. The lecturer considers M. Saeed as the first Sudanese who married a European woman, got British nationality, played dangerous role in the conspiracies of the English against Sudan and was employed in dubious missions to the Middle East. The Englishman gave an evaluation of the educational quality and the ideological allegiance which swayed M. Saeed. He considered M. Saeed to be a failed economist, a tool in the hands of the Socialists and as a person who did not take his academic duty seriously. In other words, the Englishman undermined M. Saeed's moral quality, academic achievement and ideological affiliation. These new sources of information also helped Tayeb Salih to create a structure like that of picaresque tales. The structure, therefore, contains stories within stories, revealing more data about M. Saeed. The narrator appeared to have come out with a bulk of information about M. Saeed.

Chapter four displays M. Saeed's letter to the narrator. It becomes a further documented-information about the psychological nature of M. Saeed and gives also a hint of the motives behind his sudden disappearance. This chapter shows that the narrator is being chased by the biography and behavior of M. Saeed and that the spell of curiosity within him turns into a form of chronic mental haunt. It is this curiosity and mental haunt of the narrator which gave twists and turns to the plot of the novel. In an attempt to hide his

obsession with M. Saeed and expecting the reader to have observed the same, the narrator says, "Mustafa Sa'eed had become an obsession that was ever with me in my comings and goings."[P.61] The narrator tried to escape from what he calls it 'black thoughts', but he failed. He tried, though in vain, to banish his thoughts from "the spot that had become the pivot round which they revolved."[P.121] Therefore, the biography and the details about M. Saeed's life started dictating the narrator's way of thinking and shaping the way he responses to the world around him. In short, the narrator became M. Saeed in the making and the biography of M. Saeed contributed to the development and progress of the novel as well as shaping of its structure.

Chapter five displays the qualities of the narrator's moral interests which are mainly attracted to, and influenced by, the moral quality which M. Saeed's biography represents. The way he responses to the obscene talks of Bint Majzoob and her group indicates the extent the obscene biography of M. Saeed influenced him. Therefore, the material of chapter five becomes similar in its moral texture to that of chapter two as far as the theme and philosophy of the novel is concerned and it contributes to the theme of the novel. Chapter six offers an account of the narrator's visit to M. Saeed's house and his meeting with the 'widow' of M. Saeed; Hosna. The visit was mainly motivated by the narrator's desire to convey Wad Rayyes' proposal to Hosna and to gather more information about M. Saeed. He finds her steeped and wrapped in

melancholy, therefore, he asks her to try to forget the past and to be more concerned with herself and the 'future' of her children. He makes an indirect suggestion to her that she may get somebody to marry again. But, immediately and obstinately, she expresses her reluctance to such a 'project'. Then, he directly conveys Wad Rayyes' proposal to her. He informs her that her father has already accepted. Again, she immediately and obstinately expresses her refusal and states, with undisguised seriousness, that if she is forced into such a marriage, she will kill Wad Rayyes and commit suicide. At this moment only the narrator realizes that she means what she says. Therefore, he expresses his protest against Wad Rayyes' advance towards Hosna. At the same time, he feels a kind of attraction towards her. In other words, the visiting, gradually, turns to serve the narrator's own growing vicious romantic impulses towards Hosna. It also initiates the curiosity of the reader about the consequences of Wad Rayyes' advancement towards Hosna. Moreover, this chapter shows that the narrator is still being haunted by M. Saeed's tale, and many thoughts began to overcrowd in the narrator's mind about M. Saeed and his strange room.

Chapter seven takes the form of a monologue or a self-address, a hallucination, a stream of consciousness and a day-dream. Here nature acquires a larger dimension. It probes the conscious and subconscious mind and brings its content to the surface. Therefore, it tends to acquire a symbolic significance. The narrator makes an apparent correlation

between what he feels and the mood of the nature around him. The inner world of the narrator and the outer world which surrounds him have been knitted into each other and both stand for the psychic tension which the narrator feels within himself. On the physical level, this chapter displays the description of the landscape of the arid desert that parallels the mental suffocation the narrator feels which puts him in a metaphysical and existential state of affairs. On the mental level, the elements of the stream of consciousness take the narrator's mind back to various scattered memories and thoughts. However, most of these memories and thoughts revolve around M. Saeed and his biography. This chapter clearly reflects the fact that the psychical tension within the narrator is reaching to the highest peak and its existential dimension is taking hold of him. This chapter stresses nothingness and seems to project not only the irrationality of nature, but also the sense of irrationality and the existential nightmare which were prevailing in M. Saeed and ingrained in the narrator and were in search for rational interpretation of things, but they failed to get any answers.

Chapter eight opens again with the note of the narrator's return from Khartoum after the murder of Wad Rayyes and the suicide of Hosna. It is the chapter which recollects the major crisis in the novel. What links chapter seven and eight is that as soon as the narrator reaches Khartoum he receives a telegraph, sent by Mahajoob, intimating him with the murder of Wad Rayyes and the suicide of Hosna. The narrator hurriedly comes back to the village

and tries to know what had, exactly, happened. The villager felt ashamed of what had happened and nobody was ready to talk about it. The narrator struggled to extract the details of what had happened and tried to persuade many of them, but no one in the village was shameless enough to give an account of it. Moreover, many of them were considering the narrator to be partially responsible for this disaster. This conservative attitude of the villagers parallels the obscene liberality, shamelessness, excessive frankness and articulate nature of M. Saeed. His biography and documents acquire thematic affinity to the filthy talk of Bint Majzoob and her group. This chapter projects also the re-rising fog and the widening gap between the narrator and the villagers. The cold manner in which he was received parallels the festive receiving he had got when he returned from Europe. Describing Mahajoob when receiving him, the narrator says, "was clearly angry." The narrator's mother suspiciously asked, "Why did you leave your work and come?" When the narrator answers, "The two boys," the mother sarcastically comments, "The boys or the boys' mother?" Finally, the narrator resorted to pursue and intoxicate the 'metamorphosed' Bint Majzoob so as to extract some details from her as he once persuaded M. Saeed. This time also the narrator succeeded in his venture. Bint Majzoob, articulately and even before the wine befuddles her mind, starts offering the narrator all the details about the incident. The narrator lost control over himself. He found himself to be the only one who sympathizes with

Hosna and the only one who curses Wad Rayyes, while the rest of the villagers did exactly the opposite. They sympathize with Wad Rayyes and curse Hosna. He considered Hosna to be the sanest person in the village while Mahajoob considers the act perpetrated by Hosna as an act of not a human being, but of Satan. In an argument about the same issue, he quarreled with his close friend Mahajoob. Hence, the narrator, for the sake of Hosna; M. Saeed's widow, seems to be ready to confront the entire village. This chapter exposes the emerging of two clearly opposing fronts. The villagers' front stands against the narrator's front which includes the dead Hosna and the absent M. Saeed. Thus, the theme of the cultural migration and its consequences upon those who opted to migrate started appearing clearly on the surface.

Chapter nine shows that the narrator started suffering from a sense of loneliness and alienation. The two opposing fronts fell apart and will never meet again. It also shows that the narrator is still being haunted by M. Saeed's biography. He is completely influenced by M. Saeed's behavioral pattern. The death of Hosna shook his mental and psychical balance. In the past, and in spite of being psychologically near to M. Saeed, he was always trying to keep link with the village and the villagers, but now he seems to have reached a complete identification with M. Saeed. In other words, he has become the psychical successor and mental heir of M. Saeed. The divided ego started merging into each other again. To get the crowning information about M. Saeed, he

entered M. Saeed's secret room. This chapter acts as a documented extension of the theme of chapter two, consequently, it is having its own haunting effect on the already haunted mind of the narrator. The narrator's quest for knowing more information about M. Saeed and the influence of M. Saeed's biography on him make him not only as an alter-ego and the second self of M. Saeed, but also the merging ego and the fusing second self. It confirmed that M. Saeed is the other side of the narrator. The entire sense and sensibility of the narrator became like that of M. Saeed; his claimed 'adversary'. The narrator seemed to be merging with the ghost of M. Saeed. The narrator took his own face reflection in the mirror of M. Saeed's room to be that of M. Saeed. At this stage of the novel, the merging of senses and sensibility of the narrator with that of M. Saeed becomes almost complete. It covers the physical, intellectual, mental and aesthetic aspects of the narrator. His psychic and mental contents get gradually merged with M. Saeed's documented biography which he internalizes as well. As he has drunk deep from the documents and biography of M. Saeed to the extent that he is no more a conscious narrator, but a person who has been appointed by M. Saeed to assume the 'task' of M. Saeed, to begin 'from where M. Saeed had stopped' and to act exactly like M. Saeed, he realized that he was selected for such a role. The narrator admits, "I know now that it was me he had chosen for that role."[P.154] Therefore, unwittingly he comes out of the room overwhelmed by death-wish and enters the river Nile which annihilated M.

Saeed. Thus, the fulfilled theme of migration takes shape.

Chapter ten is a hallucination-like chapter. The narrator, unconsciously, enters the river Nile. His inner being and motive had been in search of a specific role and now he has found it. It is a baptizing that transforms him into a suicidal mood and assigns to him a criminal's task. He says, 'I begin from where Mustafa Saeed had left off.' M. Saeed and his role became the most obvious ego and not the alter-ego within the narrator. As the narrator merged physically, intellectually, morally, psychologically and aesthetically with M. Saeed, he also tried to depart like M. Saeed. He started feeling that he has reached a point of no return and it is difficult to go ahead. Death is approaching and it is undesirable because the task of M. Saeed will remain incomplete if he dies. In the mid of the river, he seems to discover that departure may mean physical annihilation, death and disappearance. Like M. Saeed, he hesitated at the last moment. When death was approaching, M. Saeed once said, "I hesitated and at the critical moment I was afraid."[P.68] But M. Saeed later on disappeared. Contrary to M. Saeed, the narrator in the river scene decided to stay on so as to continue M. Saeed's task. The narrator says, "I choose life."[P.166] He has to live to continue the 'task' left incomplete by M. Saeed. M. Saeed was, psychologically, exhausted and helpless, therefore, he could not complete the 'task'. At this point the narrator was nobody, but M. Saeed himself. However, the narrator feels physically helpless, but M. Saeed's thoughts, content and tendencies within him

were vigorous and active. He has M. Saeed's task before him. He has to seek physical help to remain alive as once M. Saeed searched for survival in the village, settled in it and disclosed his biography which stands for cultural migration to the narrator. Similarly, the narrator cried for help and he survived, consequently, the biography of M. Saeed came into existence in the form of a novel projecting various aspects of cultural migration and displacement.

It is clear that the novel has a peculiar structure. The whole of the novel was recollected and presented from the memory of the narrator. Chapter one opens with the first person narrative technique recollecting the event of the narrator's return from Europe. Chapter two is a tale recollected by M. Saeed to the narrator. M. Saeed pours out his tale to the narrator in the form of a flashback and the narrator recollects it in the form of a quotation. Thus, the time of the novel fluctuates between the points of time in the middle of the 20$^{th.}$ century, and the earlier decades of the same century. Nevertheless, the shift from time to another is generally convincing. Both M. Saeed and the narrator stand for various facets of Tayeb Salih's Freudian bent of mind and his cultural migration. M. Saeed may be the central figure in influencing the narrator, but the whole of the narration is seen through the narrator's vision to such an extent that it made the narrator dominate the novel more than any other character. M. Saeed becomes the focus of the narrator's interest and at the end the latter becomes the successor of the former and both are the mouthpieces of

Tayeb Salih. The narrator manipulated the material of M. Saeed within and around himself. The character of M. Saeed, his behavior, conduct, moral, intellectual, aesthetic and spiritual visions helped the narrator to recreate a character out of himself similar to that of M. Saeed in all its significance, flavor, dimensions and manifestations. It seems that M. Saeed's biography acted as a revealed force to a human quality which was apt and capable to accept, perceive, react, recreate and dramatize it. The above-mentioned force directly or indirectly acted upon many characters with varying degrees. It was having its special and overwhelming effect on the narrator. The inner traits of both were revealed to be similar. The side-effects of their behavior had had similar consequences and implications at the various parts of the novel and at the end as well. This gives an inner unity to the structure of the novel. Therefore, the inner unity of the novel and the quality of its narrative voice are grounded simply on an autobiographical structure. The narrator started comparing himself with M. Saeed to such an extent that M. Saeed became the alter-ego of the narrator and vice versa. M. Saeed appeared to be the alter-ego of the narrator and the latter is a prototype of M. Saeed. The disappearance of M. Saeed, the murder of Wad Rayyes, the suicide of Hosna, all these are not the real 'climax' of the novel nor are they leading to the 'catharsis'. They are the consequences of cultural migration. Actually, it is M. Saeed's biography and its haunting effect upon the mind of the narrator which bore the thematic significance of the novel

and led villager to the real catharsis related to it in the eighth chapter and led the narrator to the climax at the end of the novel; namely, in the river scene.

Thematically, the title provides a clue to the theme and meaning of the novel. The theme is the moral, intellectual, aesthetic, spiritual, mental and physical migration or displacement of, both, M. Saeed and the narrator and their final self-annihilation. The personal biography of M. Saeed which exposes his cultural displacement, becomes the driving force which engineers and engenders the same fate to the narrator and unfolds its same norms within him, too. Therefore, it played the role of extending, unfolding, elaborating and philosophizing the theme of migration throughout the novel. It exposed the effect of cultural displacement on, both, M. Saeed and the narrator. However, the reflection, analysis, evaluation, self-comparison, etc., exercised by the narrator enriched and extended the philosophical and existential dimensions of the theme of the novel. The whole of the novel is further unified, knitted and linked together by series of parallels, contrasts and comparisons. In other words, there is an observable use of parallel, opposition and contrast in the novel. Everything exists in double and tends to exhibit parallel, contrast and opposition with some elements of similarities and dissimilarities. The zigzag structure of the plot is more emphasized by these contrasts, comparisons, parallels and repetitions. They confront each other and create a dialectical as well as an existential tension and contribute to expose the

theme of the novel. They show certain inner contrasts in nature, actions, characters and concepts. They show purity and impurity, north and south, black and white, cunning nature and innocence, desert and Nile, death and life, bare landscape and green landscape, reality and illusion, virtue and vice as well as religious and secular and hence contribute to foster the theme of cultural migration. Furthermore, all these contrasts, comparisons and parallels display comic and serious on the tonal level, innocence and experience on the emotional level, Nile and desert on the metaphorical level, acceptance and rejection on the moral level, love and hatred on the social level, honesty and fraud on the behavioral level as well as black and white on the racial level. They were made by juxtaposition of the outer world embodied in the various objects of nature and the inner world of characters and the concepts they harbour. These parallels, comparisons and contrasts enrich the novel. They also offer the side-effects of various actions and events which were geared by them. The dialectical interrelationship of these parallels, comparisons and contrasts contributes in the creation of the unique and organic coherence of the novel and at the same time offers multi-dimensional scopes for different interpretations to the novel. In other words, instead of deriving the action and events of the novel and pushing them forward, simply by creating a confrontation between various characters, the novel contained another force which motivated its progress and contributed to its unity and coherence as well. This force is embodied in the curiosity and

mental haunt which engulfed the narrator and made him compare M. Saeed with himself and mirror M. Saeed in himself and perceive the world around him according to what he received from M. Saeed. He started seeing the world in terms of M. Saeed's behavior and conviction and created parallels and contrasts out of them. The shift of time between past and present, the zigzag structure of the novel, and the presence of a continuous tension between the interrelationships, contrasts, and parallels lent the novel a circular and spatial development. The source of the action of the novel, its coherence and unity can be seen in the pattern of the narrator's curiosity about M. Saeed and the mental haunt which affected him after knowing the life history of M. Saeed and the influence of M. Saeed's biography on the character and conduct of the narrator. In other words, the novel does not progress on a single line of action or time chronology, but on a circular and spatial variation of actions, situations and time. Therefore, it can be said that it is not an episodic structure as such and there is no conflict in the real sense. The life histories of M. Saeed and the narrator stand for cultural migration and gradually an opposing world to their cultural migration emerged. It was embodied in the village. Initially, the events were motivated and created by the narrator's curiosity about M. Saeed and as the novel was progressing, the mental haunt of the narrator and his influence by the 'black' thoughts which affected him contributed to the progress of the novel. The chapters are, constantly, linked together by the narrator's continuous

memoirs of M. Saeed and his behavioral pattern. The constant and continuous mental haunt and influence which affected the narrator are therefore important factors that lent unity and continuity to the novel.

The structure of the novel incorporates also the description of the Nature which has significant function in reflecting the dominant mood of the situation. The novel is mainly based on a Sudanese setting, but the biography of M. Saeed provides a background of England and to some extent that of Egypt. There are plenty of links between various chapters of the novel. The whole of the novel is unified by the use of expanding symbols such as the Nile, the desert, etc., introduced at the outset of the novel and they dominate the whole of the novel. The River Nile is the main structural element of the novel. The desert also appears and reappears throughout the novel. The narrator presents, now and then, the hard geographical facts of the desert against the mild greenery of the River Nile and its banks. They stand for constructive and destructive aspects of nature. They are the forces which affect both, the migration and settlement. Both the river Nile and the desert and many other objects of nature became capable of acquiring symbolic dimensions. Nature becomes a character by itself. Therefore, in examining the structural and the aesthetic aspects of the novel, the Nile and the desert must be examined carefully in relation to each other and in relation to the theme of the novel. However, a careful and critical reader may feel that there are some side-issues which can be taken as digressions. For example,

Chapter Seven may appear to be incidental or an extended digression and may create a sense of discontinuity. However, it still serves the structure and the theme of the novel. It unfolds and elaborates the theme of migration by expressing the unstable ego of the narrator, his mental haunt and the symptoms of his inability to fit himself in his society. Therefore, it should not be taken as a digression that is totally irrelevant to the novel. It can be defended on its thematic bearing. The major theme of the novel is migration and cultural displacement of many characters. The narrator's excessive mental haunt by the biography of M. Saeed and the consequent events and effects created such patches to escape from his own situation in which he was entangled into a state of internal monologue, day-dream and the release of thoughts in the form of stream of consciousness. Therefore, this chapter projects, in the form of day-dream or a stream of consciousness, the mood of the narrator who juxtaposes his mood with the mood of nature around him and sees nature through his gloomy and restless perspective. This chapter serves to depict the narrator's inner and unstable psychic structure and thoughts of many caravaners. It is analytical in nature and its inner drama is an extension of the inner turmoil within the narrator's mind and heart. It is also an indirect projection of the ego of many characters who share together many of the similar traits. All this makes this chapter relevant to the general shape of the novel, gives it another variation of the same theme and contributes to its expansion. This chapter also appears to be more symbolic than the other chapters of

the novel. It exposes the interaction between the inner and the outer world, the internal and external existence and at the same time all these take place within the narrator's mind and around him. In other words, the novel acquired a unified structure not only by the use of first-person narration or the use of parallels, contrasts, etc., but also by the exploitation of geographical facts which tend to have symbolic dimension. They, together, contribute to the creation of the unity and coherence of the novel.

The title of the novel *Season of Migration to the North* is an apt one. The term 'The North' has a wider and broader meaning which transcends the mere indication of direction. It embodies the cultural displacement. The title stands for inner and outer migration. The novel is actually full of so many gestures indicating migration. It employs for this task characters, objects of nature and ideas. Characters like M. Saeed, Hosna and the narrator are examples of those who are mentally, morally, spiritually and physically inclined to migrate towards the alien culture; the North; Europe. Objects of nature like the River Nile, the desert and the sand are the natural geographical features which are projected to be to the North strivers and personified as conscious creepers towards the North. They are in an imperative northward migration and have no choice in this matter, but they acquired symbolic dimensions which stand for migration whether physical, mental or psychological. They affect, but do not get affected. Out of the combination between the objects of nature which are northward movers and those characters who are inclined

to migrate or have already migrated, forcefully or by choice, out of all these, the idea which stands for migration was projected.

Nature, Images and Symbols in *Season*

This novel is basically imagistic. The correspondence between man and nature comes in every now and then and nature forms the background of the novel. Tayeb Salih's keen observation and intimate relationship with it have been manifested clearly through his description of nature in his writings. In this novel he paid much attention to details evoking local color and suggesting the intimate bond between him and the setting which have rural background. There are graphic descriptions of places and scenes. Tayeb Salih portrayed a typical Sudanese agrarian and rural setting. He presented a true and authentic picture of the Sudanese rural setting in which man and nature are partners in the creation of life. Therefore, the novel came out containing graphic description of agricultural setting in a Sudanese village. The narration displays a vivid and graphic description of Sudanese environment, landscape, desert, river and climate. The major landscape is of a typical northern Sudan which lies at the banks of the River Nile, and the latter, on its turn, keeps life within its laps. Tayeb Salih used various images such as the desert, the River Nile, palm tree, landscape, greenery, etc. Many of these images and settings reappear now and then and become strong evidence that, in this novel, language has visual qualities. The remarkable rich vocabulary and the cumulative use of

expressions suggesting dominant atmosphere are among the stylistic features found in this novel. Tayeb Salih's setting style is ingrained in his imagery, his figures of speech and his contrasting, comparing and paralleling techniques by which he exploits and employs the environment around him.

There are series of sculpturally and painterly details which invest characters, situations and objects with multiple meanings and associations. The whole thing may be left at the level of description, but the study of the language reveals that Tayeb Salih was dabbling in art. In certain passages he elaborates his imagery so as to give new dimensions to descriptive writing. The description of nature and the objects of nature sometimes take an existential dimension. It tries to cloth objects, characters and language with abstractions and vice versa to such an extent that it allows a variety of multiple interpretations and luxuriance of meanings. The intimate description of nature and the inner correspondent feeling of the narrator give natural objects animating and personified qualities. At many places the settings suggest the mood of the narrator and there are interactions between the actual and the imaginary, the inner and the outer. It seems that Tayeb Salih has a writing inclination which tends to be imagistic and metaphoric and his writing in this novel visualizes the world around him in terms of pictorial and philosophical parallels. He finds a link between nature around him and his own thoughts. The novel has many words, phrases, sentences, situations, scenes, characters and descriptions of objects of nature which acquire symbolic significance. In other words,

these external details are vivid in themselves, but they don't remain merely scenic. Each of them tries to acquire a symbolic value which deepens and enriches the meaning involved in the picture. In other words, nature in the novel is not merely a static background, but it also acquires a symbolic significance. It is the product of an imagistic and a metaphoric cast of mind which has proclivity towards metamorphosing, parallelism, comparison and symbolization. Therefore, it is a tale in which the imagery, at many places, acquires and accumulates a symbolic significance. Symbols become highly evocative and their meanings keep on expanding. They also act as means of achieving structural unity of the novel. However, the values attached to many symbols are not constant. This is, basically, because Tayeb Salih's technique is focused on contrasts, comparisons and parallels.

The most obvious images in the novel are perhaps the Nile, the desert, the palm tree, etc. Nile and desert images are found throughout the novel. No reader will miss such striking metaphors. They are highly evocative and their meanings keep on expanding.

The River Nile

The river Nile is with us throughout the novel. It is a multiple metaphor which suggests larger dimensions and releases more meanings under intense critical investigation. Each reading of the novel expands its multiple dimensions. It is against its metaphorical meaning that the

novel unfolds itself. One could hardly imagine the aptness of the title or its intended theme without the Nile. In fact, the Nile is the most dominant and recurring image that it turns into an evocative symbol. In other words, it gradually changes into a dominant image of the novel and turns to be the central symbol of the novel. This makes the Nile acquire a significant symbolic touch. It is presented geographically, literally and symbolically. It is obviously a geographical and a literal entity, but it has symbolical significance. It is a geographical phenomenon which creates life on its banks. It harasses, curbs and tames the chaos of the desert. The Nile is an uncontrollable force that dictates itself upon whatever is around it and then penetrates challengingly into the heart of the desert. It challenges the aridness of the desert and forcefully creates life and greenery on its banks through the desert. Its water enables the villagers to survive the threat of the desert. In other words, the green-land is the life-scape which is absolutely controlled and dictated by the Nile. The Nile is the nerve center of social and economic activities. It guides the destiny of people and directs their activities. Its water sustains the people and exposes the direct dependence of man on some aspects of nature; the Nile, and at the same time it explains the helpless and crippled nature of man before some other aspects of nature; the desert. Therefore, the Nile symbolizes life constructor, the boon and the settlement. Historically, the Nile influences the life and destiny of most of characters. Socially, it links the people who settled on its banks with each other and helps them to

know each other and adhere to a uniform way of life. The narrator says that his grandfather knows "about the genealogy of everyone in the village and even of people scattered up and down the river."[P.6]

The Nile symbolizes also life destroyer, source of rage and instigator of migration. Therefore, it is the symbol of, both, boon and evil. It has been offered the potent of mercy and cruelty, creativity and destruction. It stands for the destructive and constructive forces of life. It is in a continuous war with its own banks, building and destroying them. All this affects the people positively or negatively. Therefore, it is the main reason behind either the happiness or the suffering of people. It pushes away the sterile sand to the north and fertilizes the soil on its banks. In this process it reshapes its banks again and again suggesting the constructive changes which nature undergoes and dictates them upon its surroundings. It stands for the transfiguration of the whole land under the historic norms of life and, by the command of its creator Allah, the Almighty, it gives and takes, destroys and builds, kills and resurrects. In other words, the Nile appears to have a power and a mind of its own.

The flooding Nile stands for the seasons of production, abundance and fertilization. At the same time, it is a warning of a probable destruction, an approaching death and an expected annihilation. When the Nile floods, it fertilizes and destroys. It distributes fertility and eliminates sterility. Its flood provides abundance of fertility, but it also determines

the departure of sterility in the form of human and nature objects. M. Saeed who felt his life to be sterile disappeared in an over-flooding season. Thus, it does not only imply the deterministic quality of the natural forces, but it also symbolizes the continuity and dominance of boon and the force that confronts the natural disasters and human evils. Therefore, as it enabled the villagers to survive the threat of the desert, it also saved the villagers from the potent and lurking evils of M. Saeed. It is a symbol of the righteous that removes the wrong and reaffirms the right. Nevertheless, the Nile is one of the boons of Allah, the Almighty, Who sustains, both, the virtuous and the villainous. The constructive nature of the Nile suggests that the boon of Allah, the Almighty, is abundant and contained everything. While the destructive nature of the Nile which takes place from time to time in the form of over-flooding, suggests that it is one of the signs of Allah, the Almighty, by which He reminds people of their weakness. It is also an evidence of the fact that Allah, the Almighty, may extend the rope for evil doers, but He never neglects them. Therefore, the Nile is one of Allah's soldiers. When it rages, it causes indiscriminate destruction to, both, the innocent and the sinner. Each one dies with his own deeds whether good or bad and its over-flooding remains in the memory of people for a long time. Its running through the aridness of the desert, its creation of greenery and its casual rage suggest the creation of life out of death and the vice versa. In other words, the Nile creates tide and ebb in human life, shapes and reshapes his relations with

nature. On its banks people realized the greatness of Allah; the Creator of both, the Nile and the people.

It was on its banks that the British erected their corrupting educational establishments so as to push an entire nation to the direction of the creeping of its water. It is the Nile which took M. Saeed to the narrator's village. It is during the flood of the Nile that M. Saeed had disappeared. It is the Nile which linked and united the impulses of M. Saeed and the Narrator at the end of the novel; the impulses which fluctuated in their choice between existence and annihilation, between settlement and migration. Therefore, the Nile is a source of settlement and an instigator for migration. On the one hand, it promotes the sense of belonging and the desire to settle in those people who desire to settle and hence it fosters loyalty to the roots. On the other hand, the Nile functions as a powerful force of a continuous movement that influences the process of migration. Like M. Saeed and the narrator, it surges northward as if it has no affinity or loyalty to its origin. M. Saeed had no loyalty, allegiance or sense of belonging to any land. He is in a continuous surging towards the North.

We meet the narrator for the first time in a village on the bend of the Nile. The childhood of the narrator was spent on the bank of the Nile. It instigates in the narrator a philosophical scrutinizing of the history of his life. The narrator also, since his childhood, was dreaming of migration and hatching its symptoms. It was the river Nile which was instigating such impulses in him. The narrator remembers that during his childhood he used to spend plenty of time

under the acacia tree throwing stones into the river and dreaming. The stones sink and the Nile heedlessly meanders northward. He was seeking migration. He says, "my imagination straying to far-off horizon!"[P.4] After his arrival from Europe, he was in a search of roots. He refuses to be equated with the stone which is thrown into the water and wishes to be equated with a seed that is sown in the field. Later on, in an encounter with his inner-self on the surface of the river, the narrator proved that he failed to be a seed sown in the field and decided to remain culturally displaced and begin from where M. Saeed had left-off. Therefore, from the very beginning the Nile has been projected as a force that stands for the existing of an inner longing for migrating self; for the deformed and disfigured self as well as for the displaced self. It came out to be representing a concrete illustration of cultural migration and cultural displacement for M. Saeed and the narrator as well. Therefore, there is a peculiar parallelism between the flow of the Nile towards the North and the theme of migration intended in the novel. The intention and destination, of both, lie towards the North. If its movement is viewed in its geographical, literal and imperative sense, the Nile's creeping towards the north may be taken as a movement that aims to rehabilitate, to create, to fix the roots, to water the seeds sown in the fields and to provide means of settlement. However, if the creeping of the Nile is viewed in its literary sense, it may be considered as a movement that plots to displace, designs to destroy, survives to use force

and cunning so that to uproot. The Nile creates, both, a sense of rooting and a feeling of de-rooting. It develops the sense of rooting with settlement-minded people such as the villagers, while it generates the sense of de-rooting in the migration-minded people such as M. Saeed and the narrator. Therefore, each group saw in the Nile its own vision and equated it with his own interest. When M. Saeed finds a new victim with whom he can practice fornication, he resembles himself with the Nile which creeps towards the north and looks like a 'snake' as described by M. Saeed. Hence, it stands for the lurking evil within M. Saeed. Therefore, he calls himself "The Nile, that snake…has gained a new victim."[P.39] Interestingly enough, in western psychology which sometimes derives from distorted scriptures, snake stands as a symbol for sex. Ironically, he himself becomes a victim of the Nile. He disappeared at a night when the Nile was flooding.

There are many touches of similarities and dissimilarities between the Nile and the migration-inclined group. Both are depicted as possessing their own inner motives to surge towards the North and the nature of both is obscure. The Nile rages without any provocation and consequently it harms the village and the villagers. It destroys the life which it has created. The migration-minded group also harms the villagers without any provocation from the villagers. M. Saeed deserted the family which he has established and the narrator found himself in confrontation with the villagers at the end of the novel.

However, unlike the migration-minded group, the general tendency of the Nile is to create, to purify and to fertilize. It stands, mostly, for the productive aspects of life. On the other hand, the migration-minded group's dominant tendency is to destroy, to de-purify and to demoralize. They mostly represent the ugly destructive aspects of human nature. While the Nile has its own beauty and terror, but it had never extinguished life out of sadist tendencies and impulses as the migration-minded group had done and determined also to remain so. Wherever it goes, the Nile sticks to its compact identity and dominant nature of being a cause for bestowing its boons upon all. Contrarily, the migration-minded group includes self-split and rootless characters who are deprived of their original identity and, out of sadist impulses, they caused pains wherever they went.

Therefore, to depict the flow of the Nile towards the north as a kind of migration that exactly resembles the migration of the migration-minded group is not fully apt. The two migrations can not be equated with each other or to be taken as compatible elements nor can they explain each other on the same basis. M. Saeed is a migration-minded man who has no mood to settle down, permanently, anywhere. He says, "there was not a human being, …. to tie me down as a tent peg to a particular spot, a particular domain."[P.19] Commenting on his departure from Sudan to Egypt he says, "I thought of the town I had left behind me; it was like some mountain on which I had pitched my tent and in the morning I had taken up the pegs, saddled my camel and continued my

travels."[P.24] Even after marrying Hosna and begetting two sons he resumed his migration and disappeared. M. Saeed's migration is not concerned with any elevated value. It only generates degeneration, sorrow, death, desertion and destruction. The migration-minded group in its movement towards the North mostly brings about sterility, aridness and scarcity in everything. The Nile in its movement towards the North, mostly, brings about fertility, greenery and abundance in everything on its banks. Actually, the many turns and bends of the Nile through the desert nullify and refute every assumption of being a rash immigrant who wants to reach quickly a definite destination in the North. M. Saeed was a de-spiritualized and corrupt man who felt unfit in his own society. He confronted himself and his society and, as usual, he met his fate, left victims and created sorrow behind him. He was confronted by the Nile which acted as a purifier of the society from wastes likes M. Saeed and the sand of the desert. However, the Nile remained because its sphere is relatively uncontaminated by the de-spiritualized culture of M. Saeed and the narrator. The Nile seems to be protected by the spirituality of those who settle on its banks, those who always stick to their roots and identity. Therefore, they are always 'happy people' as described by M. Saeed who failed to taste the happiness of life. The narrator also gives a hint of their spirituality by saying, "When they laugh they say 'I ask forgiveness of God' and when they weep they say 'I ask forgiveness of God'."[P.130] At the end, the Nile confronted and defeated the narrator; the successor of M.

Saeed. It means that the Nile annihilated M. Saeed and the narrator as well. The settlers on the banks of the river Nile appeared to be triumphant at the end of the novel over the migration-minded group. Sticking to the roots and identity appeared to be triumphant over cultural migration. Therefore, the novel does not only depict and defend migration in the sense of cultural displacement, but, unintentionally, it also gives enough clues which show a triumphant movement to the roots and to the identity. The villagers are examples of those who cannot accept migration at the cost of abolishing the identity or pulling out the roots. They reacted, repulsively, against rootless ideas. They realized the effect of the forces of evils represented by the migration-minded group. At the end of the novel, they cursed the reckless Hosna, the mentally imbalanced and shameless Bint Majzoob and they boycotted the cunning narrator. It appears that they are alert and conscious of their identity. Nevertheless, as migration annihilated the migration-minded group, it also affected the smooth life of the villagers. This is the imperative nature of evil which is produced by evilly people and affects the innocents also. Therefore, thematically, cultural migration can be interpreted as an odd call and an aberrant offer on the land which refused to accept it. Cultural migration, as a concept, departed with those who have migrated culturally. The villagers and the Nile as well reacted against the alien culture of M. Saeed, Hosna and the narrator, consequently, the villagers remained with their distinctive identity.

In the Caravan scene the Nile introduces itself as a connector of the people through the vast desert. The journey of the caravaners is from the bank of the Nile into the desert and again to the bank of the Nile. Thus, the Nile challenges and confronts the legacy, the torture and the chaos of the desert and supports human struggle to survive natural calamities in many ways. Finally, the Nile contributes to the unity of the novel by giving a shape to the diverse and scattered thoughts which are recollected by the narrator's mind and it engineers a form to various formless parts of the novel. Every turn or trend of events, situations and state of affairs is linked in one way or another with the Nile. Therefore, it is the Nile which gave form to the outer and inner drama of otherwise chronologically and spatially formless novel.

The Desert and Caravan Scene

The caravan scene was already anticipated in chapter four. The narrator says, "And I, like millions of mankind, walk and move, generally by force of habit, in a long caravan that ascends and descends, encamps, and then proceeds on its way. Life in this caravan is not altogether bad….The going may be hard by day, the wilderness sweeping out before us like shoreless seas; we pour with sweat, our throats is parched with thirst, and we reach the frontier beyond which we think we cannot go. Then the sun sets, the air grows cool."[P.61] The desert in the caravan scene and in the entire novel stands in a sharp contrast to the

Nile. The desert is a death-creating force which is penetrated by the Nile. It challenges everybody and everything except the Nile. It may encounter the Nile, but the Nile is always victorious. It is an arid place which produces torture, aridness, heat and death. It stands for a lurking danger, a profound loneliness and a hell. It stands for the sheer wasteland not only in the geographical sense, but also in the psychic and spiritual sense. It exposed not only the physical weakness of man, but also the disturbed mind and psychic trauma of people like the narrator and many other caravaners. It created a fog between them and their consciousness. It mixed the conscious and unconscious state of affairs and eliminated the demarcation between them as well as merged between thoughts and ideas which are produced by the morbid mentalities and crooked minds. The caravan scene displayed a state of removed demarcation between illusion and reality. The harshness of the desert paralyzed the thoughts, consequently, the shift to the sub-consciousness was in its extreme form. It is a situation in which the subconscious mind is mostly dominating and controlling the thinking territory of the conscious mind and supplies it with its own mode of rationalization, reasoning, recollection and self-analysis. Therefore, in a state of consciousness and unconsciousness, the narrator mixes external images and events with the internal thoughts and recollections.

The desert encountered the caravaners who were in a journey from the village, on the bend of the Nile, to

Khartoum, on the joining point of the two Niles. It means that the travelers were in a journey from the River Nile to the River Nile itself, but between the two points of human existence lies the challenge in the form of the desert, the death, the torture, the wilderness and the heat. It stands for the physical and the existential challenge which the man has to con- front, undergo and transcend. The desert is a climatic and geographic imperative which forces man to experience the total aspects of its effects on his physical and psychic existence. By inventing a confrontation with the caravaners, the desert which is a physical and geographical reality, tortured them physically and annihilated the mental and conscious existence of some of them. It pushed many of them, forcefully, into an existential and metaphysical state. However, the outcome of the individual confrontation differs from a character to another. Some turned to be stoic people and they spiritualized the confrontation. They resorted to prayers and consequently they came out triumphant. Some others were neither physically fit nor spiritually fueled or psychologically sound to bear the confrontation. Therefore, they collapsed and indulged in drinking, intoxication and herd instincts. They started acting and interacting with nature and creating a mystic relation with it. They thought that they are in a deal with nature and the objects of nature are being animated to respond to them. They turned themselves into stray pagans and invented a festival which appeals to nature so as to mediate between them and the torturing sun of the desert. At the end they found their behavior to be nothing, but

an escape from reality, a shrink from the imperatives of life and a retreat from accepting the majesty of truth; the desert which must be crossed. It was nothing, but a defeatist attitude, "a feast without a meaning, a mere desperate act that had sprung up impromptu like the small whirlwinds that rise up in the desert and then die"[PP.114-115] as described by the narrator himself. It stands for the test of life which many creatures can't withstand or pass.

Therefore, the caravan scene is a symbolic ritual scene because it celebrates the interaction with nothingness. It differs from the religious rituals, which usually is performed under certain circumstances and conditions as dictated by a creed and the consciousness is one of them. The narrator and his dancing and singing companions seemed not to be abiding by any religious state of affairs. In the caravan scene many of the caravaners were not sober. They were drunk, including the narrator himself. They consumed what one of them claimed as the source of 'health to Sudan'. Ironically, they annihilated their mental health and drove themselves into animal state of affairs. At many points the narrator failed to think coherently or to concentrate on a single idea. Ideas flow to his mind in the form of incoherent streams of consciousness. Therefore, at these moments he used to produce mutilated language expressions and thoughts. He could not make any proper reasoning out of what he hears nor did he deal with the situation critically. It is a state of affairs that depicts uncontrollable release of expressions and images which cannot communicate a full-blown idea or a

coherent thought. It is a state or a situation in which the consciousness is hypnotized and the unconscious mind is activated and driven into an extreme form of absurdity. It is a psychological situation in which man does not feel the physical existence nor does he have the conscious control of the situation around him. The individual consciousness of those travelers was suspended and they came under the influence of the unconscious mind. Thus, the result is an accumulation of the instincts of herds. They came under stray instincts, such as dancing, intermingling and drinking. The individual ceased to be his usual self and turned into a metamorphosed entity; an animal. The state of inebriety produced by wine gave rise to desperate actions which do not give the sense of real satisfaction. It is a form of escapism dictated by consumption of wine which obfuscates intellect and promotes animalism, but falsely claimed to be 'for health to Sudan'. The caravan scene acquires its ritualistic significance by the interaction of those intoxicated folks and metamorphosed entities with the mute natural forces rather than interaction with each other. Their drunk and disfigured nature is the result of the fact that they came under the grip of two forces: the unconscious mind and the Godless self. The first is the result of the second and the second, on its turn, multiplies the first. Both turned to be sources of overwhelming straying. The travelers acted according to the dictates of these two forces. They underwent a process of nullification of self, intellect and mental powers and that nullification leads to a total absence of reasoning and the

domination of the sub-conscious mind and irrationality. Therefore, the wilderness of the desert exposed the spiritual vacuum of many caravaners. The spiritual aridness and unconsciousness got mixed together and produced an absurd drama that attracted nobody except the same desperate creatures. It failed to entertain or amuse even its own instigators and finally the narrator found it nothing but "a feast without meaning." Therefore, the caravan scene contains a poignant and absurd situation. It depicts the predicament of man when he is affected by physical torture in a state of spiritual vacuum and unconscious mind. It exposes a static situation in which the Godless man faces inner and outer dilemmas and turns himself into a helpless creature who comes under the control of his irrational and unconscious mind.

In his dealing with the caravan scene, the narrator mixes and merges three elements. The first element is the description of the torturing aspects which the narrator felt in the desert. The dominant source of that torture was the sun. The narrator says, "There is no shelter from the sun which rises up into the sky with unhurried steps, its rays spilling out on the ground as though there existed an old blood feud between it and the people of the earth. There is no shelter apart from the hot shade inside the lorry- shade that is not really shade."[P.105] The climatic situation is described as "Hell-fire". The second element is the description of the hard situation in which the caravan was undergoing and seemed to plot with the sun against the caravaners. The narrator says,

"The road is endless, without limit, the sun indefatigable."[P.108] Such statements are repeated to confirm the physical dilemma in which the narrator and the caravaners were involved. The narrator adds, "The road is unending and the sun merciless."[P.109] He repeats, "The road is endless and the sun as bright as it proverbially is."[P.110] The third element is the description of the inner psychological state of affairs of the caravaners. The caravan scene exhibits the rough and the brutal aspects of the desert with which the narrator and the travelers encountered and confronted. It is a heated encounter and an overwhelming confrontation which represents an actual test of the human quality. In other words, the desert was an inclusive test to the travelers. Some become nearer to the Creator of the desert and hence they resort to prayers to supplement their spirituality. Some degenerate and indulge in self-annihilation and mental-undermining by smoking cigarettes, consuming wine and resorting to dancing. They lost any hope of spiritual regeneration. Therefore, passing through the desert by the caravanites was not only a matter of a physical crossing of a physical or a geographical reality, but it was also a process of undergoing a psychic, moral and spiritual classification. In those brutal geographical stretches with their hell-fire, heat and roughness some people; those who prayed and elevated themselves, become more spiritual and pious while some other people become stray and consequently indulge in drinking, dancing and undermining their human quality. In other words, it shows that people deal with forces within

themselves and around them in different ways. Some pious people make a spiritualized use of the situation, hence, they successfully maintain and preserve their intellectual, mental consciousness and dignity. They are the stoic people who exercise patience and seek the mildness of the Creator of the harsh desert. They are the triumphant group. In the course of the novel, we find such examples of people who migrate, but they stick to higher values and elevated claims of life. Haj Ahmed was in Egypt, but when he heard about the death of his mother, he left everything and came back to Sudan, while when M. Saeed has heard about the death of his mother, he was on the bed of adultery. It also stands as a parallel to what the narrator has experienced in England. The narrator physically suffered and he was numbed by the coldness of England. It also froze him from within. He was delving into the life of an obscure English poet without possessing any protective ideological shield. Therefore, he was dominated by a fog which separated him, culturally, from his own roots. In the desert, the narrator experienced an extreme form of heat which melted his consciousness and put him into a state of daydreaming. Thus, both, traveling to Europe and traveling in a caravan dragged him away from reality and dipped him into illusion and irrationality. They tortured him physically and psychologically. That type of people has been presented again in the reaction of the villagers to the murder-cum-suicide case which took place in the village. The grandfather and many other characters spiritualized the situation despite the shock they received from the crime which was committed in the

village. However, some others come out from the test of traveling atheistic and fail to maintain their morality and consciousness, consequently, they morally degenerated and their power of reasoning collapsed. The novel presented M. Saeed as the representative of such low-quality people who could not gain any moral or spiritual regeneration. Wherever he went, he was always a source of evil, degeneration and suffering. In the desert scene, such people made a wrong use of the situation and indulged in drinking, intoxication, dancing and other dehumanizing conduct. They are the defeatist group. Therefore, the desert was a paralleling metaphor, a symbol and not just a physical reality or geographical phenomenon. It indicates that the forces of nature are capable of opening the closed human pages and chapters and facing them, as well, with crucial tests. The reactions of those two contrasting groups to the forces of nature around them and to their own tendencies stand for the ways human beings react to human and natural adversities. The triumphant group's reaction to life, as was displayed by them in the village after the murder of Wad Rayyes, stands in a sharp contrast to the reaction to life as displayed by M. Saeed and the narrator. The grandfather stands for the stoics who withstand all the odds within and without. He becomes more spiritualized and successfully elevates the human quality within himself. He is like the productive Nile, the tame desert in which people can survive and prophets are born and bred. He becomes the symbol of the proper canalization of human instincts and

energies whether they were on their land or abroad. Such people stand for the journey to the roots. The second group represented by M. Saeed and the narrator, 'the drunk', who become slaves of their baser impulses. They are out of harmony with reason, consequently, they annihilate themselves and destroy others. They are the arid desert, the angry Nile; the 'snake'. They become symbols of wasted energies and unbridled release of instincts. They stand for those who drank the influences of the colonial and imperial forces. Therefore, they represent the de-rooted people who culturally migrated to the North whether they were in the North or on their own land. Therefore, a rapid and surface reading of the caravan scene may show it to be a pure digression and an incidental scene which does not contribute much to the course of narration or the structure of the novel. However, a close, analytical and critical reading of the same scene will expose it to be a parallel representation of the process of migration which is ingrained in the theme of the novel. It stands for the implication of migration and it indicates that migration with its geographical, physical, spiritual and human dimensions may affect, negatively, the spiritual and psychic aspects of man if it was not for a noble purpose. Therefore, before undertaking any migration, an immigrant must possess strong rooting ideals to lean upon.

The technique of narration in the caravan scene incorporates the stream of consciousness or day dreaming-like narration. It reveals the working of a hidden mind which contains haphazard thoughts. The narrator recollects his

impressions, thoughts, emotions, memories, speculations, reflection and attitudes as they occurred, however disjointed they may be. They do not come out from the mind coherently as the narrator was in "a state close to fever…"[P.106] They expose an arbitrary shift of the mind from one idea to another. It is a situation close to the internal monologue. Therefore, the caravan turned to be a journey into the narrator's interior self. The coarse behavior of the desert finds an exact correlation to the turmoil in the mind of the narrator and exposes the quality of the mental material stored in it. Hence, going to the desert in a caravan seems to be like traveling into, and exposing, one's own hidden thoughts. It is also like the probing of one's own nursed dreams. It represents the traveling into some particular aspects of one's own past which has a particular significance for him.

The whole issue of the caravan becomes an escape into daydream. It contained transcendental and existential elements. The narrator fails to understand the confused established norms of Western culture which was divulged to him by M. Saeed. It reveals that some of the European colonialists who stand for the imperial urges consider the African as a 'slave' while some others who stand for the lower animal urges mistake the African to be a 'god'! Troubled by such confusion, the narrator blends the outer with the inner, the actual with the illusive, the fantastic or the unconscious with the real and the conscious, the normal with the abnormal and the emotional with the psychical. He

could not reason, therefore, he inquires, "Where lies the mean? Where is the middle way?"[P.108] The stray thoughts within the narrator's mind take a chronic manifestation. He harmonizes between unharmonious elements. He opines, "I ….feel that we are all brothers; he who drinks and he who prays and he who steals and he who commits adultery and he who fights and he who kills."[112] Hence, he soars into the abstract, into the wrong path and into the metaphysical and creates an existential appeal out of the situation. Consequently, the tortured mind of the narrator drove him further into the extreme labyrinth of going astray. He says, "No one knows what goes on in the mind of the Divine. Perhaps He doesn't care. Perhaps He is not angry."[P.112] Such a reasoning represents the inner wilderness, the moral fault and the psychic unrest caused by the spiritual vacuum of a group of people who culturally migrated and consequently lost all links with reason. It was also due to the fact that the narrator was already suffering from mental torment. He was physically with the travelers, but he was controlled by mental solitude which drove him to a state of daydream. This state of affairs was worsened by the physical torments generated by the harsh reality of the desert. Therefore, he produced mental flux and released streams of varied thoughts which exhibit a clear correlation between the tormenting climatic and geo-graphical surrounding on the one hand, and the restless mood as well as the rumbling state of the narrator's morbid mind on the other hand. In a state close to unconsciousness, he was haunted by the intermittent sense of perpetual heat of the sun

which reminded him of the facts of the physical existence. The sun and the desert together appeared as sources of both, the affirmation and the annihilation of the mental and physical existence. They created a fog between him and reality. The mind of the narrator fluctuates between coherent and incoherent thinking. The periods of unconsciousness experienced by the narrator in the past got bridged together and this allowed the narrator to link together the thoughts and situations which had occurred in the past and gradually a coherent-cum-incoherent picture of the past started taking shape. However, again, the narration experienced an unconscious return into the past state of consciousness. As the mind of the narrator shifted from one idea to another, he received the scorching heat of the sun. The recollection and the flowing of thoughts tended to be haphazard. They were gathered from various events of the past and were poured out incoherently. Thus, the external images and the harsh physical reality of the desert annihilated the mental and conscious existence of the narrator and activated, within him, the subconscious mind. The subconscious mind in its turn created flowing of disjointed thoughts which depict the unstable mental condition of the narrator in particular and of those drunkard caravaners in general. The narrator was sensually numbed and mentally unconscious. He came under the spell of the immutable forces of nature to the extent that he becomes so much concerned with the dialectics of illusion and reality which M. Saeed represents for him. The unreal and the fabulous conquered his way of thinking and he failed

to draw any demarcation between the illusive and the real. Floods of thoughts got mixed in the form of daydreaming which links the conscious with the unconscious mind. It is a world in which demarcations between inner human substance and the unconscious mind are annihilated and the stray behavior and thoughts take hold of the situation. Therefore, the whole scene stands for an existential state. It also questions the strength of man, his determination and his ability to control himself or to confront human adversities, natural forces and harsh geographical phenomena around him. The desert symbolizes wilderness, death and the force which generate a continuous threat to life and greenery. However, it mostly stands for exposing the points of human weakness which must be examined, removed and replaced by points of strength. The desert stands for the harsh and challenging realities of life and it is imperative to man to transcend them and create the best out of life as the Nile successfully pierced through the arid desert and created means of life. It makes man realize that he must avoid cultural migration, stick to his roots and be as strong and productive as the river Nile is.

Characters as Symbols

Haj Ahmed; the Grandfather

Most of the characters in *Season* are capable of symbolic interpretation. In other words, the novel created many symbolic characters who can be interpreted symbolically. Haj Ahmed; the grandfather, stands for human

ability to resist odds and adversities whether human or otherwise and to remain physically fit and spiritually growing. The physical fitness and the spirituality which he enjoyed are the natural results of moral discipline which he abided by in his early life. He represents a fix ideological and religious attitude which knows what and how to take from life and at the same time does not detach itself from the requirements of the Hereafter. He stands in a sharp contrast to M. Saeed and the narrator. The grandfather represents obedience for parents. When he had been in Egypt, he heard about the death of his mother. He left all his personal interests and came back to Sudan. He left even the woman whom he wanted to get married to. It indicates that he transcended personal wishes and desires and moved to accomplish a higher and elevated task. Nevertheless, he has his own personal weaknesses. It is embodied in his casual indulgence in profane talks, however, he always expresses his natural inclination towards religion, seeks forgiveness from God and spiritualizes himself. He displayed further spiritual growth which enriched him as a result of the death of Wad Rayyes. The grandfather, in spite of his human weaknesses, displayed a good measure of ability to stick to the roots, values and origin. Through him the reader realizes that the higher values are ingrained in migration to the Roots, to the origin and not the North.

Mustafa Saeed

Mustafa Saeed, the central character of the

novel, stands for temptations and evils of adultery. He stands for people who make every effort to achieve illicit sexual gratification at the cost of every valuable human and cultural asset. He symbolizes those men who fiercely struggle not for a high or glorious achievement, but for descending and degenerating to the level of animals. He represents every heartless evil man who indulges in fornication, drinking, murdering and the inability to be a normal father. His evil nature is like a 'Snake'; a destructive river flowing unchecked. M. Saeed, allegorically, represents the evils of adultery and its psychological implications. He reaped the dire psychological, mental and social consequences of being indulgent. He stands for the dangerous consequences of pursuing and committing adultery. He came to the village like a dried leaf and a destroyed figure about to be claimed by the jaws of death. He is an incarnation of eccentricity, hypocrisy, egocentrism and selfishness. His character is an embodiment of the merging between unbridled freedom and the outcome of the wrong and irresponsible choices. His personality reflects the disastrous impact of the absence of good and disciplined method of upbringing of a child in a family.

The Narrator

The narrator's character represents the type of people who are naïve and susceptible to corruption. Such quality of people knowingly or unknowingly descend into moral, social, mental and spiritual collapse by imitation and perception. He stands for the strata of un-decisive people

who plan, but fail to implement, and who are tormented, but cannot find relief, because they cannot reason rationally or decide judiciously. At the opening pages of the novel he says, "I want to give lavishly, I want love to flow from my heart, to ripen and bear fruit."[P.5] In the caravan scene he says, "We shall pull down and we shall build, and we shall humble the sun itself to our will, and somehow we shall defeat poverty."[P.113] Ironically, at the end of the novel he says, "All my life I had not chosen, had not decided."[P.168] Although he knows that what he nurses is abnormal part of human existence, he becomes integral part of it and fails to get released from it. He neither helps the needy people nor moves the authority to help them. He represents those people who are ready to subordinate themselves to the service of a corruptive and passive form of ideological structures and governments to gratify their own selfish interests and spread their degenerating concepts. His educational journey which he had undergone could neither benefit him nor could it benefit those who had waited, for a long time, to reap something useful from it. In short, he became the successor of the colonial corruptive forces and the advocate of their reckless convictions.

Fatima Abdulsadiq

She is the mother of M. Saeed. She was a slave from the South. Although she was a Sudanese woman, she anticipated a European style of upbringing children and, unknowingly, prepared her son for a European way of life.

In her character, one anticipates that naïve quality of an urban woman who does not possess any proper philosophy to rear children. As if she was programmed by only hollow ideas which are called modern, but they do not have moral basis. She was a strange natured and a dumbstruck woman who never cared for the moral or social fabric of her son. She brought up her son deprived of any sense of belonging and family attributes. She was nothing-to-do person who seems to be mentally alienated and socially outcast as well. She was neither a normal mother nor was she a sound woman. The kind of relation which connected her with her son M. Saeed indicates that neither did she play a normal role as a mother nor her son was successful in displaying himself as a normal son. Therefore, they were not possessing that kind of normal relationships which bind the mother to her son and vice versa. M. Saeed considers that the kind of relationship which linked him with his mother is like that temporary kind of relationship which comes, suddenly and by chance, into existence between two human beings and gets dissolved after a short time. He opines, "It was as if she were some stranger on the road with whom circumstances had chanced to bring me."[P.19] They were physically near each other, but emotionally far away, remote, distanced and detached from each other. Therefore, she was not a source of good influences on him. She was emotionally defective and cold-blooded woman, therefore, she produced a human product which was deprived of emotional warmth. She did not try to make up for the absence of his father. She was the

source of nothing, neither love, nor care, nor identity. She was unreadable figure and not understandable even to her own son. M. Saeed always observed a veil on her face. She provided him with unbridled freedom without teaching him the basis of the proper choice and the consequence of choices. She did not develop in him the sense of mature and responsible reasoning. When he enrolled himself in the colonial system of education and planned to travel abroad, he did not take her pre-consent. He rather informed her after he had already taken the decision. Her reaction to these initiatives which had been taken by him was indicating, clearly, that she was a woman who has no opinion. She did not supply him with any guidance, directive or referential ideals. She rather left him to take his own decision regarding crucial issues despite his being an immature child. She says to him, "Do as you wish, depart or stay, it's up to you. It's your life and you're free to do with it as you will."[P.23] These were the words which were uttered by her when her son decided to travel abroad for further study. These words reflect her defective upbringing style. It was an indication of an alienated mentality rather than an opposition or support to her son's venture. Her upbringing philosophy seemed to be based on 'beget and forget'. She gave him no memorable ideal which he may cherish and remember her by. Therefore, she stands for every woman who begets but never gives any consideration for the proper shaping of the personality of her offspring.

Hosna bint Mahmood

Hosna is the daughter of Mahmood who belongs to a tribe which doesn't mind to whom they marry their daughters. She is the wife of M. Saeed and the mother of two children. She represents and anticipates, as well, that disgusting and obstinate quality of cities women who go against the will of their parents and the values of the society and commit disgusting behaviors. She stands for a rootless and individualistic urban culture that affects women and drives them towards self-annihilation. She stands for women who belong to broken homes and break away from the accepted norms of life and in the process, they annihilate themselves.

The Murder-cum-Suicide Case

The murder of Wad Rayyes and the suicide of Hosna stand for the evil influence of alien and abnormal cultures. It stands for the fact that even after the departure of the colonial army, Sudan will suffer from the concepts of colonialism ingrained in many migration-minded people. It stands for reckless decisions which are taken under the influence of personal and biological urges.

The Palm Tree

The palm tree is a recurrent image in the novel. With its soil-stricken roots and sky-embracing height, it symbolizes roots, origin, the glorious history and productive ambitions. It stands for higher and elevated aims.

It represents the continuity of the good life which is part and parcel of the villagers' life. The palm may face climatic odds such as wind, heat, flood and drought, but, with the help of its soil-stricken roots, it effectively, withstands them and hence teaches the villagers how to withstand and resist various human and natural odds. It contrasts the rootless and the fragile identities of M. Saeed, the narrator and the degenerated characters in the caravan. It appears to be clarifying the fact that the good and stable life in the village may face, from time to time, natural calamities such as floods, drought, casual winds and stray human impulses such as those of M. Saeed, the narrator and Hosna, but it, always, must stick to its roots. It seems to say that some people may try to disrupt the moral, social and spiritual structure of the society from time to time, however, the society must withstand these disasters and problems just as the palm tree withstands winds, floods, heat, cold and other climatic and historical problems. Therefore, the palm tree represents the force which becomes the source of security and assurance of the continuity of good life. It has imprinted a special impression within the narrator. When the narrator came from Europe, he seemed to have been shaken by the sense of insecurity, aimlessness and the loss of identity. He was feeling that he has no entity of his own and was overwhelmed by the sense of being just like a stone that is thrown into water or a feather in the path of wind. When he looks at the palm tree, it provides him with inner comfort, a sense of self-realization and a sense of security. When the

narrator glances at the palm tree, he remembers his grandfather and consequently the sense of having an origin, an aim and roots haunt him. He tries to bind himself to the palm tree and claims that he is no longer a feather in the way of the wind, but like that palm tree; a being with a background, with roots, with a purpose. The palm tree represents the origin, therefore, it is like the grandfather who, in spite of his own human weaknesses, displays a good measure of capacity to stick to the roots, values and origin. When he had been in Egypt, he heard about the death of his mother. He left all his personal interests and came back to Sudan. He left even the woman whom he wanted to marry. It indicates that he transcended personal wishes and desires and moved to accomplish a higher and elevated task. While M. Saeed left the higher and elevated task embodied in upbringing his children and complied with aberrant and abnormal calls within himself. He departed from his own family, on the other hand, the palm tree remained with the villagers and for the villagers. The narrator also failed to get immersed into his original society and decided to get armed by force and cunning and continued from where M. Saeed had left off. Both abandoned their culture, but the palm tree remained with its soil-stricken roots and sky-embracing branches to stand for sticking to the roots.

M. Saeed's Secret Room

M. Saeed's room in the village was a closed and un-approached territory. With its strange shape it stands

for the strange, cunning, deep and un-approached psychic territory of M. Saeed. It is a symbol of his long stay in the village concealing his moral degeneration. With its peculiar way of building, it symbolizes M. Saeed's queer temperament and personality which lived masked for a long time in the village hiding itself from people. As he was a stranger who was not well known to the villagers, so was his room which even his own wife did not know what was in it. It stands for a comparative point of view between M. Saeed's cunning and masked nature and the demands of living in a traditional and conservative society that can't compromise with regard to its rooting options. The existence of the strange-shaped room in the village is a sign of the strange cultural transformation which took hold of M. Saeed and he wished to plant its seeds in Sudan. It stands also for M. Saeed's peculiar psychic traits and symbolizes his dried up talent which started a poem in colloquial Arabic and failed to complete it. It contains documents which act as extension of M. Saeed's immoral life. It is a mirror of his illicit relations with the British women. It stands in relation to his room in London. Both were places of aberrant and abnormal tendencies. His room in London was a place of committing adultery while his room in the village was a place to reminisce over his immoral conduct in London. He could not escape the consequences of the illicit experience of the past and the room helped him reminisce and ruminate the immoral past. As his room in London was a place where the chastity and sanctity of many women were degraded, so was his room

in the village standing for the completion of the process of the narrator's self-annihilation.

Tearing the Mat and Arabic Manuscript

The tearing of M. Saeed's mat and Arabic manuscript symbolizes the call for him to banish entirely the remaining material that links him with whatever is the sign of roots in him or around him. The kick which M. Saeed received after he had accepted the tearing of these cultural monuments stands for the fact that even after a person banishes his culture for just pleasing an alien force or achieving a lower motive, he will not gain anything from the alien force around him or the evil instigator within himself except devaluation, belittling and undermining.

The Whirlwind

The whirlwind represents the deformed and arbitrary nature of the narrator's thoughts. It also represents M. Saeed's conduct and the consequence he reaped. The whirlwind suddenly gets formed and goes to different directions. Its arbitrary movement illustrates the haphazard shifting thoughts of the narrator. Its directionless nature stands for a haunted mind which severed all links with reason and possessed no sublime thoughts to lean upon. The impulsive nature of the whirlwind stands for the impulsive tendencies of the nature of M. Saeed, the narrator and Hosna in particular and that of the migration-minded group in general. It also stands for the sheer wasteland and the harsh

desert.

The Tyres of the Lorry

The tyres of the lorry which 'strike spitefully against the stones', represent the inner unrest within the narrator which was resulted from the suffocation he experienced during his travel with the caravan. It projects his inner instability and mental trauma which were boiling within him and anticipating the arising of mental disequilibrium as well as a social shock which takes place in the course of the novel.

The Camel's Skeleton

The skeleton of the camel in the desert stands for the hollow nature of the lives of the narrator and M. Saeed. It symbolizes the emptiness and meaninglessness of the thoughts lurking within the mind of the narrator. It anticipates the desire for self-annihilation which dominated M. Saeed and Hosna and was about to claim the narrator, too.

The Beduin's Desire for Cigarette

The desire to smoke cigarette exhibited by the Bedouin stands for the fact that man becomes a slave of bad habits and immoral conduct and consequently he fails to escape them. He may even be ready to degrade himself for the sake of satisfying his odd impulses and abnormal desires. It parallels the abnormal and immoral conducts

which enslaved M. Saeed in London and made him ready to do away with every valuable human and cultural assets to gratify his immoral instincts.

The Village

The Village stands for the South as against the North. It has been misled by the North, colonialism and the colonial victims like M. Saeed, the narrator, etc. It stands for a conservative society which was passing through a transitional period. It is rehabilitated by people who are spiritual by nature, but seemed to be far removed from their ideals because they were misguided by international colonial forces. After colonialism, they were ruled by the politicians who were the product of colonizers. However, the villagers become more spiritualized when they are shocked by natural forces and man-made problems. It displayed an obvious move towards the roots. This symbolizes the universal norms of comprehensive reformation.

The Major Characters in *Season*

The Character of Mustafa Saeed

The novel is primarily concerned with the character of M. Saeed who represents human quality at its lowest ebb. His character and conduct reflect the negative impact of animal desire on human sensibility and intuitive reasoning. It also instigates the critical reader to explore the relationship between the domination of lower instincts on the one hand and the annihilation of reason, spirit and intellect on the other hand. M. Saeed proves himself to be a man with an exceptional capacity for evil doing. He is the epitome of all that is villainous in man and always dominated by ill-intentions. He is a shallow and sex-minded man who is devoid of any sense of dignity, love, nobility and morality. Therefore, he made his life a bundle of problems.

M. Saeed: A Lust-Ridden Man

Lust is the key-note of his character and words fail to describe it. He is completely blinded by lust and in his case lust becomes the ingredient of tragedy. He is a man of floating character who makes no scruples of indulging in fornication. His instincts and impulses transcend the normal measures that exist in man. He owes no allegiance to anything except to those animal urges and lust which were lurking within him. He stands for temptation and

evil of fornication. He was an evil in the form of a man and possessed satanic power of destroying families. He led a graceless life and wanted to maintain illegal sexual gratification; 'fornication', by all means. He became more and more remote from the actual course of useful academic pursuits and he drifted away chasing, enticing and seducing women. He found himself controlled by base animal instincts and sexual aberration, consequently, the British women exploited his sexual obsession. He was ready to sacrifice his valuable heritages and assets, which symbolize his root, for hunting whores and satisfying his sexual instincts. He says, "I would do everything possible to entice a woman to my bed."[P.30] For him, a moment of animal satisfaction is worth "the whole of life."[P.160] The public prosecutor Arthur Higgins describes him as "an egoist whose whole life had been directed to the quest for pleasure."[P.32] He was considered by Jean Morris as "a savage bull..."[P.33] He represents immoral conduct to whose lust many people are victimized. He became like a feather which flees away from the wing of a flying bird and would not be known in which bottom it will rest. He is a wretched chaser of women and a seducer who seems to be under the influence of a diabolic temptation. He explored and exploited each and every weapon he found suitable to be used for enticing and seducing. His room in London has been furnished in such a way that it reveals his erotic and aberrant tendencies which were overloaded with the paraphernalia of lie, lust, temptation, seduction and sadism. He would have his room

filled up with erotic pictures, reflecting mirrors, perfumes and scents in order to hunt would-be victims. He has actually come down to the standards of wild animals and made the earth his hunting place. He symbolizes those men who fiercely struggle not for a higher or glorious value, but for descending to the level of animals. In spite of his higher education, M. Saeed failed to uplift his general interests or pursue a sublime goal. He himself devaluates his own self by saying, "I seek not glory, for the like of me do not seek glory."[P.42] This reflects the disastrous effect of fornication on human nature. He indulged in immoral behavior and became blind and oblivious of all higher and lofty aims. He was not very much dedicated to the academic and intellectual task for which he had traveled to Europe. He was solely concerned with his own abnormal sexual instincts. He did not realize that his immoral conduct which he thought to be suitable weapon for winning liberty were having their origin in his aberrant nature which lacks balance of all kinds. He has been well circled and surrounded by corruption. He married a whore in England and murdered her not because of his desire, as he claimed, to avenge colonialism, but because he realized, very late, that he is being cuckolded. He murdered her because he realized that she does not preserve the sanctity of a marital bed for him. She betrayed him as he betrayed his own cultural values. Therefore, a desire for homicide and suicide overwhelmed him and in the process, he killed her. Ironically, he considers it to be a politically motivated murder and it was an act of

revenge upon the colonialism. He committed, actually, an act of brutal murder out of jealousy and tried to convince himself and others that it was an assassination that aimed at avenging the colonial domination over Africa. He failed to realize that committing abnormal and immoral behaviors can't fit into the matrix of political struggle. In fact, by adopting abnormal and immoral behaviors he was not liberating Africa, but he was betraying his own cause and destroying himself as well.

M. Saeed: A False Freedom Fighter

He projected himself as a hero, a patriot and an avenger of colonialism. In other words, he has a self-image of himself to be a freedom fighter. However, he was actually a villain of enticing and seducing and not a hero of liberation. He displayed perverted and immoral behaviors which cannot be considered as characteristics of a liberator or a hero. He wore the mask of liberator, but followed the wrong and abnormal method of liberation which destroyed him and not the colonizer. He turned himself into a hero of suicidal conduct and not an avenger of colonialism. The conscious reader, actually, feels disgust of M. Saeed's behaviors and considers him to be the direct victim of his own aberrant psyche. He could liberate himself neither from colonialism nor from his own animal instincts flaring up within him. His life contained nothing but a sustained sexual aberration. He proved himself to be not at all suitable for any mission of liberation. How could be a liberator he who did not learn how to make a proper choice, how to discern

between right and wrong or to make a responsible and correct move? In Europe, he did not make any attempt to initiate an actual confrontation with the colonizer. He was rather indulgent in satisfying baser sensual instincts which were controlling him.

M. Saeed: An Anti-Glory

As soon as M. Saeed departed Egypt, the process of diverting his actual course of interest started. He did not tell us many details about his academic excel in England. The major details he offered were about the interests which were mainly of instinctive nature. He forgot his intellect and his main task and turned himself into a lusty animal. He seems to have been carried away by the misguiding Mrs. Robinson. If he had used and utilized his intellect 'properly', he would have elevated himself to the peak of glory. However, M. Saeed was an utter failure and he has never aimed at glory. In fact, it seems that he was not aiming at such goals as he himself admits, "I seek not glory, for the likes me do not seek glory."[P.42] This is the natural feeling which arises in the degenerated, feeble and immoral creatures like M. Saeed. He was a coward who wrongly chose and made fornication his weapon for fighting colonialism as he confesses. In fact, he was intending, only, to satisfy his animalism. Such a man will naturally belittle himself because he knows, very well, the futility of his efforts and the filthy motives nursed within him. He was well aware of the lower quality of his own character up to the last

moment of his presence in the village. In his letter to the narrator he admits, "I am not concerned that they should think well of me. To be thought well off is the last thing I'm after."[P.66] He is well aware of the consequences of his immoral past life which became deeply ingrained within him and made him hopeless of any prestigious social and moral vision of himself. In other words, what he has been gaining has stained on his heart. He even warns that his life is not to be emulated by anyone. He expresses his sense of fear that his sons may grow harbouring within themselves the same diseases which he suffered from; namely departing chastity, purity and straightforwardness. He states, "How sad it would be if either or both of my sons grew up with the germ of this infection in them, the wanderlust."[P.67] It is very clear that he is having a strange conviction and deep desire that history should not repeat itself and make his sons prototypes of their father. He is well aware of the destructive nature of the life in which he was involved and he is having an inner conviction that his sons must be recompensed for what he himself lost. He expresses his desire that his sons should grow imbibing the cultural environment of the village and to have a normal upbringing and to take up some worthy work. However, he could not perform such noble tasks. He requests the narrator to be their advisor and help them not to face, what he called, 'the pangs of wanderlust.' He finds it better "if they grow up imbued with the air of this village, its smells and colors and history, the face of its inhabitants and the memories of its floods and harvestings and sowings..."[P.66] Then only his

life, "will acquire its true perspective as something meaningful alongside many other meanings of deeper significance."[P.66] It means that he was in search of glory through another pure and virgin generation; his children.

M. Saeed: A Redeemless Victim of Fornication

M. Saeed allegorically represents the evils of adultery and its psychological implications. He stands for the disastrous consequences of committing adultery. For him fornication is be-all and end-all. The obsession with fornication had intermixed with the seeds of potential criminality in him and begot a murderer. It paved the way for him for fornication, murder and other crimes. In London, he established a den for criminal and immoral activities and through him the reader realizes the catastrophe as a sequel and consort to adultery and its disastrous consequences. Fornication and its precipitations and destructive outcomes floated on the surface, forming a maze and a labyrinth which tortured his heart. It also made the fornicator clearly different from the others and incapable of coping with the stream of common consciences. This reveals the psychological implications of committing fornication which disturbs the psychological balance and negatively affects human personality and life. The events of the novel make the reader realize the confusion made by passion in life if it is not curbed and regularized. When behavior and conduct of such as M. Saeed become the governing rule and norm of life, then the possibility of moral and spiritual growth would be a distant

and unattainable goal. When an intellect is not tamed by the spirit and does not aim at higher values and becomes solely based on satisfying biological instincts and quenching animal desires, then nothing will follow-on except devaluation of humanity. It brings about the consequences on par with war or even worse. If man transcends the moral laws framed by religion, he is bound to suffer and nothing can relieve him, neither confession to another person whoever he may be, nor committing suicide. He will continue to reap torture out of pleasure. No human being on the surface of the earth has the power of forgiving or redeeming the sinner. The sinner who confessed his sins to a human being has cheated himself and he will remain in the custody of his own conscientious, psychic and mental torture. On the one hand, confessing a sin to a human being, even if this human being was a man of religion, will not redeem the sinner, nor will it bring to him the forgiveness of God. For achieving redemption, the sinner must repent and seek forgiveness directly from God and must not commit the sin again. Moreover, he should seek further consent of God by activities of self-reformation and useful reformative activities, but if he confesses his moral fault with an air of pride for sin, his situation will be even much worse. Therefore, if M. Saeed's confession to the narrator was out of repentance, it failed to rescue him from his inner predicament, and if it was out of self-admiration, he failed to find, for himself, any admirer except the narrator.

Therefore, M. Saeed is the victim of his own sexual and demonic impulses. He must be understood as a victim of

his own stray instincts. He is morally responsible for his own fate, but he lost the awareness of being so. The conscious reader fails to retain any regard or sympathy for him and does not take any pity upon him because he is responsible for dragging himself to his own fate. He cannot be called a hero, as he was not ambitious of any higher aim and he was not sticking to any sublime value or trying to come out of the entangled situations into which he drove himself. Therefore, the traditional heroism is irrelevant in his case. He failed to find a way out of the maze of his own aberrant conduct. His fate exposes the seductive and blind power of fornication.

M. Saeed: A Master of Lie

Lying was one of M. Saeed's important weapons for seduction. He used to release false statements suitable to the situation. He found no wrong in changing his name, age, country, origin and identity to entice and seduce women. He used to figment false tales about his own motherland, streets and its crocodiles and how he was dallying the surface of the river Nile with his fingers while he was in bed at night. He used to lie and fabricate 'devilish' tales to intoxicate his naïve victims. He describes his abundant stock of situational trap-words by saying, "my storehouse of hackneyed phrases is inexhaustible. For every occasion I possess the appropriate garb."[P.35] He determined to stick to lying as well as cunning and twisted style. He says, "until the meek inherit the earth, until the armies are disbanded, the lamb grazes in peace beside the wolf and the child plays

water-polo in the river with the crocodile, until that time of happiness and love comes along, I for one shall continue to express myself in this twisted manner."[P.41]

M. Saeed: Dominated by Eccentricity and Hypocrisy

He is an incarnation of eccentricity, hypocrisy, egocentrism and selfishness. The public prosecutor Arthur Higgins describes him as "an egoist whose whole life had been directed to the quest for pleasure."[P.32] Describing him the narrator also says, "There is no limit to his egoism and his conceit."[P.154] He entered the literary history through its most immoral inlet and still, shamelessly, he wanted to remain immortal in the memory of history. Although some natural human craves haunt him, from time to time in the form of weeping when he remembers his mother or his marrying and settling in the village or begetting children, but still the dominant eccentric tendencies within him dry up such casual human craves and, finally, eccentricity dominate. He is a man who does not learn from the lessons of the past. His sudden departure shows that he has nothing to lose because long ago, in England, he had lost everything. He has no interest in remaining and breeding his own children. As his mother had once, easily, done away with him, he also left his own children and disappeared. He is like his mother devoid of any practical and proper vision of upbringing children. He failed to taste the sweetness of a stable and integrated family life because long ago he had wasted his life and could not preserve a proper intuition for such tasks.

His cunning and crooked nature is clear in his social behavior. His conscious and subconscious mind nurse material which are sources of degradation for him and make him feel that everyone suspects him. He was silently listening to the narrator when the latter was answering the villagers' inquiries about Europe. He is also well aware of the fact that in England he was among women folk with 'dead faces'; women who 'await the lost' and hunt stray people; those who anchor at sin and fail to set-off. Unconsciously, he had recited a poem revealing this fact and had given an initial gist of his past aberrant experience before he confessed it to the narrator. It shows that his past deeds were still potent in him. This clearly proves that there is a flaw in his own mental, psychic and moral make-up which turns him into a cunning and hypocrite creature.

M. Saeed: Deprived of Love

M. Saeed cannot love. He was a man of loveless character because he had not received a proper parental care or love. He is emotionally a deficient character who is deprived of normal human emotions and feelings of companionship. He entered into social life devoid of any proper and normal human nature. Whatever is within him is eccentric and abnormal. He has shed no a tear when he departed his mother although he was a child of twelve years. The mood, which dominated the moments of his departure from his mother, was actually a strange one. It was very dull and cold. This was basically because they were

emotionally far away from each other. His mother was a strange natured and a dull woman who never cared for the moral or social refinement of her son. She made her son without sense of belonging and deprived of family attributes. She was good-for-nothing fellow who was also an eccentric and socially out-cast. She was neither a normal mother nor was she a normal woman. Therefore, they were not having any kind of normal relationship which binds the mother to her son and vice versa. His mother was not a source of positive influence on him. She was an emotionally defective and a cold-blooded woman. Therefore, he grew up deprived of emotional warmth. Although he was a child of twelve, his mother used to say to him 'do as you wish'. Nobody was near him to provide him with good model and proper guidance. He was a posthumous child who had not seen his father. He did not get a proper role model to follow nor did he found a model-behavior to adopt. He was lonely and not sustained by any model behavior to abide by. The kind of relationship that connected them together indicates that neither she has played a normal role as a mother nor he was successful in displaying himself as a normal son. He considers that the kind of relationship which linked him with his mother is like that temporary kind of relationship which comes, by chance and suddenly, into existence between two human beings and gets dissolved after a short span of time. He describes his dull relation with his mother by saying, "It was as if she were some stranger on the road with whom circumstances had chanced to bring me."[P.19] While Mrs.

Robinson's nature was different and, as he states, "as tender to me as a mother to her own son."[P.26] This means that he found with Mrs. Robinson what he had missed with his own mother. He experienced kindness with a British woman; Mrs. 'Robinson', and he had lost it with his own mother. Therefore, he was easily programmed by the alien and Western norms of human relations. It was Mrs. Robinson who spoilt and mutilated his aesthetic sense and genuine intellectual capacities. He was led to get rid of his intellect. She says to him, "Can't you ever forget your intellect?"[P.25] She made him to love Bach's music, Keats' poetry and she told him about Mark Twain. Therefore, from the very beginning, cultural displacement in his case was unavoidable.

Later on, when M. Saeed heard about the death of his mother, he shed no tears. He was rather sleeping with a prostitute. Moreover, he is a man whose conscience has died within him. Throughout his life, he could not value normal human relationship, human love or human happiness. The immoral conduct and behavior of the past had not allowed human and parental feelings to find their way to his heart. He killed his own wife in England. He abandoned his own family in Sudan and did not think about recompensing his two sons what he had not found during his childhood. Therefore, there is a total lack of real love and genuine sympathy in him.

M. Saeed: An Ambiguous and Treacherous Background

M. Saeed has an ambiguous family background. The retired civil servant gave enough references

which devaluate his family background. His father, as the retired civil servant claims, was from a treacherous tribal background. He says, "His father was from the Ababda, the tribe living between Egypt and the Sudan. It was they who helped Slatin Pasha escape when he was the prisoner of Khalifa El Ta'aishi…" Later on, when Sudan was invaded, "they worked as guides for Kitchener's army…"[P.54] His mother was a slave from the South who seemed to have failed to fit herself in the society and adopt the common norms of the society life. They were living in isolation and without any social contact. He had no relatives, therefore, he appeared like a branch without an origin.

M. Saeed: Rootless and Without any Sense of Belonging

M. Saeed was a real embodiment of a homeless child who had none to sponsor him. Therefore, he grew up deprived of all senses of belonging, neither to a family nor to a land. He had been a reckless and irresponsible individual since his childhood. He was like an arrow that was shot in an unknown direction. The place where he lived is like a 'camp' or a 'mountain' where he took shelter for a night and left in the morning. His attitude towards the place which he is departing is like that of a traveler who fixed a tent and pulled it down when moving away. He was like the smoke of a train that vanishes into the fog. Therefore, his entity was, easily, melted and it vanished into the fog of European culture.

M. Saeed: A Victim of Unbridled Freedom

M. Saeed is without any moral ideals to follow. He had no set ideals before him since his childhood. Nobody was in charge of him, to guide and to advise him. He was a posthumous child who did not see his father nor did he find the necessary guidance from his mother. He got no parental care, therefore, he did not have any proper direction to follow. In other words, he did not get the influence of a reliable source of breeding. As a child, there was something perverse about him. He grew up without experiencing a tie down to a particular point or domain. Nobody restricted his movement. He used to move from one place to another and roaming, aimlessly, in streets. In other words, moving aimlessly in the street was part of his nature. He was having a romantic view of freedom. He tells the narrator, "I used to have - you may be surprised - a warm feeling of being free, that there was not a human being, by father or mother, to tie me down as a tent peg to a particular spot, a particular domain. I would read and sleep, go out and come in, play outside the house loaf around the streets, and there would be no one to order me about."[P.19] Therefore, it is clear that he had no rules to go by and seems to be guided by a stray voice within him. He was leading a style of life which was Bohemian, that is not within the frame of any rule or discipline of any kind. He was enjoying an unbridled freedom which made his culture that of streets. He is an embodiment of the merging between unbridled freedom and the disastrous outcome of the wrong and irresponsible choices.

As a grown up, he was a man who blindly followed his wishes. The capacity for self-control does not know its way to him. His conduct reveals the dire consequences of adopting excessive freedom without possessing a sense of responsibility or the capacity to curb the excessive sense of freedom with rationality. He has no sense of intuitive reasoning and seems to be unaware of the implications of the terms 'right' and 'wrong'. He is ready to part with everything for achieving a selfish moment which ensures him satisfaction of the animal urge within him. He is not ready to opt for the appeal of conscience if he gets a moment that would give him momentary sensual pleasure. Therefore, he reaped the dire consequences of unbridled freedom. He sowed wind and reaped whirlwind.

M. Saeed: An Ideologically Naïve Figure

M. Saeed has been ideologically naïve since his childhood, therefore, he became a victim of the colonial education. He was involved in a suicidal behavior ever since he had been caught by the colonial educational officer. When the British educational officer had come to hunt boys in order to enroll them in the colonial educational establishments, the boys who belonged to conscious families ran away. It means that people were saving their children from the evils of the colonial education. They were aware of the evils of the colonial education and the cunning motives of the colonial educational officer who rides his horse and roams about hunting would-be victims of the colonial education. M. Saeed

did not run away because he was not having the capacity to distinguish between right and wrong. He was ideologically naïve child who did not possess even that amount of ideological consciousness which his young playmates were possessing. He failed to take the right decision of fleeing away when he saw the colonial administrator who was approaching him and his playmates. This shows that he was ideologically naïve child who depended on a machine-like brain. He responded positively to the cunning strategies of the educational officer and even accompanied him to the school. He waited and negotiated with the educational officer who, successfully, convinced him without much effort. He embroidered for M. Saeed the motives of the colonial education and highlighted the cunning and notorious aims of the colonial education which was tinged with malicious taste and flavor. In other words, he was misled and taken easily by the officer who found in him the most suitable and homeless child in whom the notorious educational motives can be injected and its fruits can be harvested. When they asked him about his own age he failed to reply and when they inquired him about the person in charge of him, he told them that his father was dead. He chose to enroll himself in the colonial education system. He rightly says, "This was a turning point in my life."[P.21] This accident was the milestone in the journey of his life. M. Saeed was already susceptible to corruption and his personality reflects the disastrous impact of the lack of a clear system of upbringing children. He got doses of further degeneration from the colonial education and

environment. He was taken to the British society that was coming out from the Victorian period and entering into a period which legitimized the wrong. The novel gives a cursory glance to the English Urban society. Moral and spiritual disintegration was taking a chronic shape. The essential moral, spiritual and human values were being buried under the thick layers of a so-called civilized industrialized society. When M. Saeed saw London for the first time, he naively and wrongly thought and viewed it to be an ordered world. Ironically enough, it was neither so nor he tried to represent the spirit of the term 'order'. It was, apparently, an ordered world, but it contained and nursed, only, chaos. In other words, it was orderly in appearance, but, in fact, it was chaotic in essence. It was apparently organized life, but internally it was a disrupted world. Having no set ideal, no ideological background, no moral model and no spiritual crave, M. Saeed became an easy prey for the trap of lust. He became devoid of moral fabric. The apparent glittering materialistic society attracted him and the so-called 'ordered' world drove him to the most unordered and chaotic life. Therefore, he represents the melted personality which lost itself in the maze of the Western culture.

M. Saeed: Dominated by Criminal and Ill-Thought

M. Saeed grew up deprived of innocence. In other words, he does not have that natural and spontaneous childish consciousness. Contrarily, he appears to possess a voice of deeply reflective and maliciously analytical which

he acquired as a result of the absence of innocence within him. As a child, there was something perverse about him. He was not acquainted with pure, natural and motherly love. He was a corruption-prone child who possesses a nursed corrupt voice within him. A motherly love from Mrs. Robinson stirs in him animal instincts. In other words, he misinterpreted and misunderstood the motherly kiss stamped on his cheeks by Robinson which he mistook for sexual signal. Thus, motherly kisses moved in him an immoral and aberrant instinct. He felt sexual attraction towards a woman as old as his own mother. This means that he was ill from within although he was a boy of twelve years old. This abnormal feeling indicates that he is an aberrant streets urchin and far from being innocent. He represents those who got sex information in the pre-maturity and pre-puberty period. This has negatively affected the proper and natural moral growth within him. Since that moment, his 'sharp' intellect started cutting and reducing not the gap between him and knowledge, but the space between him and fornication. He became prey to satanic temptation which manifested itself in the form of sexual perversion. He was nursing fornication within his psyche and the British women stirred and activated it. He is criminal by nature and criminality is deeply ingrained in his personality. In fact, while departing to England, he was anticipating criminal and sexual indulgence rather than acquiring knowledge. His aesthetic sense creates images which anticipate rebellion, murder and crime. There are repeated expressions which expose his ill-will. His inner

ill-intentions were indicated through many expressions which have the flavor of ill-plans. In a prophetic anticipation of fornication and murder he says, "The string of the bow is drawn taut and the arrow must needs shoot forth."[P.27] He used to describe and analyze himself and his actions with such expressions which indicate his tendency for violence and sex.

M. Saeed: Potentially A Criminal

M. Saeed is essentially an aberrant person. Aberrance is an obvious trait of M. Saeed's nature since his childhood. He was a wayward child who was characterized by a wild and defiant mood as well as a narrow temper. Therefore, since his very childhood there was always a touch of juvenile delinquency in him. In other words, all signs and gestures of his character since his childhood indicate that he was an aberrant character and a potential criminal. A careful analysis of his character would reveal to the reader that a man is doomed to a grim destiny when evil is born with him. He grew up as an embodiment of evil in its cruelest forms and as an incarnation of immorality in its grimmest shapes. His evil powers surpassed all measures and made him misfit in the normal human society. Throughout the novel he exhibited various types of neurotic and irrational aspects of his personality. His aberrant conduct drained his heart of all signs of conscience-pricking and all hopes of self-reformation as well. It filled-up his heart with disillusionment and disappointment. Such an aberration proved to be suicidal as it

was manifested by him in the novel. His conduct throughout the novel makes our initial reaction towards him is one of disgust. Since his childhood he has been susceptible to corruption and dominated by villainous inclination, loose behavior and sexual promiscuousness. Evil became a potent mania within him and turned him into a mutineer and a murderer. His romantic view of freedom, his indulgence in immoral life, his natural lack of rationality, his spiritual vacuum and his emotional imbalance, all these contributed to designing his behavioral traits and created chaos and anarchy within him and in the environment in which he lived.

M. Saeed is an ominous figure ever since his birth. He was born in the same year of the colonial invasion of Sudan. He was already deprived of natural and pure love and therefore he was potentially a violent man. He was not like other normal children. He himself gives an apt hint describing his odd personality. He says, "I had felt from childhood that I- that I was different-I mean that I was not like other children of my age: I wasn't affected by anything, I didn't cry when hit, wasn't glad if the teacher praised me in class, didn't suffer from the things the rest did. I was like something rounded made of rubber: you throw it in the water and it doesn't get wet, you throw it on the ground and it bounces back."[P.20] He goes on to say, "I was cold as a field of ice, nothing in the world could shake me."[P.22] His aesthetic sense creates images which anticipate rebel, murder and crime. It seems that it was his knife-like brain which has engineered his criminal nature. He used to describe his mind

as "a sharp knife, cutting with cold effectiveness."[P.22] He also describes it as a "wonderful machine" and "the teeth of a plough."[P.22] He also says, "my sole weapon being that sharp knife inside my skull, while within my breast was a hard, a cold feeling-as if it had been cast in rock."[P.26] It was an intellect which was devoid of the sense of humor as he admits, "My soul contained not a drop of sense of fun."[P.30] He was blamed by Robinson for the same reason. Addressing him she says, "Mr. Saeed, you're a person quite devoid of a sense of fun,……Can't you ever forget your intellect?"[P.25] He was, 'only intellect', an 'unstable' and 'tortured' child. A girl in Cairo told him, "You're not a human being, …You're a heartless machine."[P.28] Such a spiritless intellect turned him into a stupid and irrational being. At the Old Bailey, the judge said, "how such an intelligent man can in fact be so stupid. Granted a generous measure of intelligence, he has been denied wisdom. He is an intelligent fool."[P.111]

M. Saeed: A Victim of Colonial Education

The motives of the colonial education were confined to enable the learner to learn only reading, writing and to obtain a government job. The amount of education offered to learners was, as described by the retired government servant, "just enough …for filling junior government posts."[P.53] The injection of the colonial legacy and making the learner say 'Yes' in the colonial language were the main motives of the colonial education and these

two motives have been fully exercised and achieved in the case of M. Saeed. The so-called 'civilizing mission' of colonialism produced people like M. Saeed. His personality which has inclination towards cultural mutilation helped the colonial forces to accomplish a smooth cultural transformation within him. Though he is a fictional character, but through him one can realize the disastrous effect of the hidden colonial agenda exercised upon the subjects under the name of education. In Sudan, and before he departs to England, M. Saeed was possessing a marvelous intellectual capacity. He was a genius who was considered by his class-mates as a 'miracle'. However, in England his marvelous mental capacity has been turned into a devil's workshop, a laboratory that designs satanic and immoral behaviors and conduct. His brightness has been reduced to the capacity of producing only lower animal urges. Both the Mamur and the university lecturer have highlighted M. Saeed's academic capacity, but referred, also, to its misdirected nature. They undermined his political inclinations, academic achievement, family background and moral character. In fact, what M. Saeed has undergone was a process of acculturation and not education. He was taught to say 'Yes' not only to the colonial dictates in the form of their mis-leading economic theories, but also to his own animal instincts. Therefore, he cannot compare himself with Mahmoud Wad Ahmed or Muhammed Ahmed Elmahadi; the Sudanese Islamic heroes, who confronted the colonialists and gave them unforgettable lessons. They adopted the right

type of method to confront colonialism; by means of Jihad. Both were well-armed by spiritual strength and were well aware of the reward they will get from God if they died or killed or survived. They had not bargained in matters related to identity. Their aim was either to achieve victory which leads to strengthen the sense of identity and fosters self-dignity or to seek martyrdom which takes them to the Heaven. Unfortunately, M. Saeed prostituted his own cause and made it a shield behind which he can hide and satisfy his animal instincts. He was misleading himself by employing abnormal and immoral methods for a political cause. He became, excellently and absolutely, fit within the framework of the cunning and malicious colonial projects. Easily and without any resistance, he conformed with, and internalized as well, the hidden agenda, the suspicious plans and the malignant plots of his colonial masters.

M. Saeed: A Disillusioned and Disappointed Figure

M. Saeed nursed a deep sense of failure. He is a man of high qualification, but also of a frustrated achievement. This fact floated to the surface and became very clear in his cunning exploitation of the general knowledge which he mastered. His education had produced in him, only, a sense futility. He did not only fail to devote his intellect for the purpose of acquiring useful knowledge in England, but also he failed to remain as a head of his own family in Sudan or to compensate his children what he had lost while he was a child or to protect them from what he calls "the

pangs of wanderlust" and evils of life. He was well aware that the knowledge which he had acquired was far removed from the actual course of the need of the Sudanese agrarian society to make use of. The bulk of knowledge which he had reaped, in England, has been reduced to some suggestions related to financial affairs of a small agricultural project of a village. In other words, his contribution to the rural society did not exceed, very significantly, to those provided by the other inhabitants of the village. His encounter with the practical needs and requirements of the Sudanese society made him realize the uselessness and futility of his academic achievement. He seems to feel disappointed with the educational system which he had undergone. He experienced the futility of the education that had been offered to him in Sudan and in Europe. He feels the need for more practical and useful education. Therefore, intentionally or unintentionally, knowingly or unknowingly, M. Saeed personally expressed his dissatisfaction with his academic achievement and he, indirectly, provided a severe criticism of the colonial educational system. As a result of his deep realization of the futility of his academic achievement and the useless education he had received in Europe, he undermined the educational achievement of the narrator. In other words, his sense of inner dissatisfaction can be traced to the indirect undermining of the educational achievement of the narrator. Commenting on the narrator's literary studies he says, "We have no need of poetry here."[P.9] He states his preference to agricultural, engineering and medical studies over other kinds

of studies. He makes this matter plain to the narrator by saying, "It would have been better if you'd studied agriculture, engineering or medicine."[P.9] It indicates that he came into confrontation with reality and felt the futility of his academic achievement.

M. Saeed: A Split Personality

M. Saeed is affected by split personality, lodged in dualism and loaded with contradictions. He is an incarnation of a dualism which stands for the multi-character of self or self-disintegration. In other words, he is a schizophrenic and divided persona. The motives and impulses of the two sides of his personality were heading nowhere but towards self-destruction. The analytical examination of M. Saeed's personality makes one arrive at two conclusions. The first is that if M. Saeed was under the compulsion of the colonial environment and culture, then he was a weak and fragile character. The second conclusion is that if he was completely under the control of his own excessive and abnormal preoccupations, then he was, absolutely, an eccentric character. He is a shrewd, cunning and introvert character who adopts various ways of self-defense mechanisms. He creates an outer protective shell to hide his real personality. Throughout his staying in the village M. Saeed was wearing a mask that made him a model of a split personality. When the villagers came to welcome the narrator, he was with them, but he was sitting silent and listening to them. No one in the village was acquainted with

his social background. The Grandfather said that he "knew nothing about him except that he was from the vicinity of Khartoum."[P.6] While the father of the narrator described him as "a man who kept himself to himself and about whom not much was known."[P.2] He was also described by Mahajoob as a "deep one."[P.12] His relation with people was careful and conscious, consequently, he was successful in making many aspects of his own personality unapproachable territories. He was so sensitive that he turned himself into an eccentric figure. When he was first introduced sitting with the villagers pretending to be listening to the narrator, he appeared to be ambiguous and cunning. It is an indication of the fact that there is a wide discrepancy between his outer appearance and his inner reality. He was having an inner feeling of being alien and unfit in the village. As he was living in disguise and exerting all efforts to conceal his real background, he used to feel uneasy by any unintentional provocation. Therefore, when he is among people, his character takes a peculiar psychic mask. He adopts his own ways of self-defense mechanism and gets shielded in an artificial personal appearance. He combines awareness with naiveté and indifference. Although he himself is a highly educated person, he inquired the narrator about the academic Degree which the latter had acquired in England. He remained a deep mystery for the villagers for a long time, but suddenly turned into an absolutely frank person and shamelessly, divulged to the narrator his own immoral and aberrant past behaviour.

M. Saeed: An Enlightened Ignorance

M. Saeed stands for enlightened ignorance and when ignorance becomes enlightened, it turns to be a sheer evil. He was not possessing a heart nor a, properly, channeled intellect and at the same time he was loaded with secular and de-spiritualized knowledge. Therefore, he has turned himself into a sensual animal who exploits half-baked knowledge to achieve mischievous ends. This, in its turn, affected negatively his mental balance and rather destroyed it. His impulses became more devoted to the mastering of the art of enticing and seducing. He is a cunning fellow whose main concern is to design and engineer notorious plots and his academic achievement was reduced into a form of enlightened ignorance.

M. Saeed: A Sadist

M. Saeed was a sadist who enjoys making people his own victims. He turned himself into a sadist and an aggressive character who derives pleasure out of torture, entice and seduction. His aggressive and sadistic nature is almost a pathological case. He has a psychic complexity which makes him feel proud of getting involved in wrong-doings and derive enjoyment from others' suffering. Therefore, he becomes a spiritless sadist who relishes the suffering of others.

M. Saeed: An Irrational Figure

M. Saeed's world is one in which rationality

disappears. He is a drunkard, a debauchee, a killer and a deserter. It is a world which is capable to corrupt whoever comes in contact with it. His irrationality surpassed all limits. It is found only in the casual irrationality of the river Nile and the wilderness and coarseness of the desert. He became an absurd character who is out of harmony with reason and life. He lost all meaning of life, consequently, death-wish became ingrained within him. This created in him a metaphysical anguish, hidden thoughts, unknown and existential motives. He says, "That distant call still rings in my ears. I thought that my life and marriage here would silence it. But perhaps I was created thus, or my fate was thus-whatever may be the meaning of that I don't know. …. Mysterious things in my soul and in my blood impel me towards faraway parts that loom up before me and cannot be ignored."[P.66-67] It means that his world has been turned into an existential nightmare which was void of reason and hope. His sudden departure reflects a wounded psyche which does not know repentance. He seems to be desperate of the mercy of the Creator and this proves the fact that since he had entered the world of immorality, he had entered also a world where hope droops and only gloom dawns. His ulterior motive and abnormal nature make one realize that the society will suffer unless it discovers and cures perversions of its reckless and aberrant members.

M. Saeed: Deprived of Spiritual Crave

M. Saeed has no spiritual inclination. He

obliterated the natural human desire and crave for spirituality and purity from his psyche. The debauchery and the spiritual vacuum he suffered made his heart very dark. Right from the early years of his life, he started responding to those un-permitted aspirations and abnormal appeals lurking in his disordered mental make-up. He almost became their captive, indeed. He is a person who absorbed Western culture which destroyed his heart. Spiritual vacuum drove him in the maze of baser instincts. He continued to consume alcohol and to spoil the clear and natural stream of intellect in him. His intellect became turbid and obsessed with immoral thoughts only. In the later years of his life, he limited his religion to only weekly Friday prayers. His dependence on his irreligious intellect was having a disastrous consequence on him. Life became futile for him because he demanded from it more than it could allow him. The real tragedy of M. Saeed is that he could not reform his abnormal psychic build-up even long after his life of sexual indulgence. His de-spiritualized and immoral mental make-up was framed once and for all. He has even gone to the extent of permitting the narrator to give the keys of the room that stores documents of his immoral past to his sons. It was another reckless license which he gave to the narrator similar to that which he had once offered to his own self to satisfy carnal desire within him. Even after becoming a father, he failed to know that immoral information is dangerous for all age groups. Strangely, he permitted the narrator to enable his children to know about the immoral past of their father. All these were having negative and

unavoidable consequences upon not only M. Saeed's spiritual development, but also on his emotional, social and moral vision.

M. Saeed: A Man of Vulgar Taste

M. Saeed is having a vulgar taste. His vulgarism is clear in his language and aesthetic outlook. He is deprived of the natural sense of decency and common sense. He is an obscene man who prides himself on his past immoral behavior. He speaks out his own moral lapses and animal conduct. He is a rhetorical who has abundant proverbs, but he misuses them. For him proverbs and wise sayings have no reformative role, but they are tools that facilitate the process of degenerating, enticing and seducing. He felt ashamed neither by his failure to become an intellectual figure who could have benefited his country nor by his lustful conduct. Therefore, he stands for the Freudian vision which was intended to be projected through the novel.

The Character of the Narrator

Although the narrator is one of the central characters of the novel, his arrival to the village would not have much significance if M. Saeed was not residing in it. Therefore, he is an anonymous character who got his legacy and importance from the presence of M. Saeed in the village. Similarly, if the unnamed narrator had not come back from Europe, the story of M. Saeed would have

remained concealed. M. Saeed and his biography served as sources for Tayeb Salih to employ the narrator to stand for some aspects of his master's personality and to introduce the character of M. Saeed so as to stand for some other aspects of his personal convictions. In other words, Tayeb Salih employed both, the narrator and M. Saeed to stand for various facets of his vision of life. Moreover, the confessions of M. Saeed could have not created a novel if the narrator had been sufficiently mature and not such a naïve to get haunted by aberrant conduct and profane talks. Therefore, the narrator functions, in this novel, not only as a mere narrator of, and commentator on, the story of M. Saeed's biography, but he also acts as a character who, himself, has undergone the devastating effects of migration. The function of the narrator, here, is dual. Firstly, he searches for the personal biography of M. Saeed and he, successfully, obtains a considerable amount of information about M. Saeed's personal background. Secondly, he is haunted by the personal background and biography of M. Saeed and creates events related to its thematic content. This mental haunt of the narrator proved, at the end, to be a force that united and merged his main motives with those of M. Saeed who disappeared very early and left his hidden agenda to be completed by the narrator. Consequently, the narrator appeared in the forefront of *Season of Migration to the North*. His naïve and corruption-prone nature stands for Tayeb Salih's quick and uncritical influence by Freud and the convictions which he desired to fictionalize and relish its

publicity through the novel.

Through the personal quality of the narrator, Tayeb Salih gave a one-sided and grim picture of women of being solely objects of sexual consumption rather than of being mothers of pious and virtuous future generations. He could not view them as equal participants, within the framework of their own particularity, in the process of molding and upbringing a Godly generation for the future. They are only objects of carnal satisfaction and bodily interaction. They are to be ogled at, displayed nakedly and sexually exploited.

We, the readers, who were addressed by the narrator at the opening phrase of the novel as 'gentlemen', incidentally met the narrator at the village on the bend of the Nile. In other words, the first encounter between us and the narrator was when we met him in his native village on the bend of the Nile after his arrival from Europe. The narrator was overwhelmed by the changes which affected him in Europe where he 'learned much and much passed by him.' He projected himself as a new comer who initially felt estranged from his own people. He seems to have suffered inner instability in Europe. When he returned to his native land, he felt a deep sense of security and belonging. Expressing his deep sense of security he says, "I looked through the window at the palm tree standing at the courtyard of our house…I looked at its strong straight trunk…I experienced a feeling of assurance. I felt not like a storms-wept feather but like that palm tree, a being with a background, with roots, with a purpose."[P.2] This attempt to adhere to self- assurance was

because he was well aware that the ideas and convictions which govern his own mental and psychic construction, were absolutely different from those of the villagers. These ideas and convictions which he had internalized in Europe, influenced his mind and heart. He thought that the same can be applied in his small village and therefore he tried to make the villagers visualize life according to his own vision. He thought that life has changed and therefore he wished if many deep-rooted norms which regularized the life of the villagers change, too. Expressing his opposition to the villagers' attempt to force Hosna into marriage, he considered the world has changed and suggesting that these are things that no longer fit in with the life in this age. Mahajoob corrected the false notions which the narrator was nursing by saying to him, "You know how life is run here…Women belong to men, and man's a man even if he's decrepit…The world hasn't changed as much as you think."[PP.99-100] These were words which confronted the wrong perceptions which the narrator started acting upon and trying to enforce on his own village by all means. The narrator projected such intentions early in the novel. At the beginning of the novel he said, "I want to take my rightful share of life by force."[P.5] Therefore, he tended to rely more and more on them and on the conclusions which he derived from the biography of M. Saeed. However, at the end of the novel, he turned himself into a real stranger among his own people. The major force that brought about such a drastic change in the narrator was the biography of M. Saeed.

The first indirect encounter between the narrator and M. Saeed occurred when M. Saeed came to see the narrator who had come from Europe. His initial encounter with M. Saeed is a mixture of inquiry, probe, curiosity and admiration as well. He could not resist the curiosity aroused in him by the presence of M. Saeed in the village. It was this curiosity which led him to search for the background of M. Saeed. He succeeded in obtaining some details from various characters. The more he encounters M. Saeed, the closer they become to each other.

However, what makes them come nearer to each other is that there is a hidden sense of ideological compatibility which they seem to be feeling towards each other. M. Saeed was hiding his past immoral life from all the villagers, but he confessed it to a man who was ideologically naïve and susceptible to be programmed by immoral thoughts. M. Saeed seems to have felt that he had found the most suitable mate on whom he can depend in accomplishing his task. The narrator was considered to be the suitable vessel in which M. Saeed poured the gutter of his mind. In other words, the narrator was found by M. Saeed as the most suitable person who has the potentiality and temperament which can understand and rejoice his biography, rediscover it and become the inheritor of his convictions. The narrator himself feels this fact and admits, "I now know that it was me he had chosen for that role."[P.154] It is this ideological compatibility which had been shaped and produced by the Western system of

acculturation that made them nearer to each other.

The narrator was keen on knowing the background of M. Saeed. He inquired the villagers about M. Saeed and he repeatedly did the same with Mahajoob. Mahajoob once asked him, "What's the reason for your interest in Mustafa Saeed? You've already asked me several times about him."[P.102] The narrator persuaded M. Saeed himself and succeeded in making him divulge his background and biography. M. Saeed addressed the narrator, "I know you to be suffering from undue curiosity where I am concerned…"[P.65] Therefore, had obtained some information about M. Saeed and, due to the mental haunt which overwhelmed him, he began to give the novel a content that, harmoniously, runs according to the philosophic perspective of M. Saeed's biography.

The Narrator: A Haunted Figure

The narrator, right from the outset, seemed to be susceptible to the schizophrenic nature of M. Saeed and to get influenced and attracted by the biographies which nurse immoral and obscene content. The narrator listened to M. Saeed's immoral biography, he got haunted by its content and failed to get rid of it. He admits, "Thus Mustafa Sa'eed has, against my will, become part of my world, a thought in my brain, a phantom that does not want to take off."[P.50] It occupied his mind all the time. He confesses, "Mustafa Sa'eed had become an obsession that was ever with me in my comings and goings."[P.61] He became busy with its

degenerated quality, consequently, the symptom of the same disease of M. Saeed started appearing, with its own characteristic, in him. Therefore, the major aspect of the story presents a haunted mind which reflects, continuously, on a personal history of another character. It seems that M. Saeed's biography reminds him some of his own past personal experiences. He found some features of his own personality in M. Saeed. He became haunted by it to the extent that led him to imagine himself to be nobody but M. Saeed. It seems that he was nursing what can be called 'Saeedism' within him. In other words, the seeds of M. Saeed's aberrant nature were in him. M. Saeed's biography became a seed which found its fertile soil in the mind of the narrator. It succeeded to grow and flourish in the narrator's mind and made another 'M. Saeed' out of him, but with his own peculiarity. He used to measure the distance between his character and that of M. Saeed by asking questions such as, "Was it likely that what had happened to Mustafa Saeed could have happened to me?"[P.49] At the same time the narrator failed to present any trait which could show that he is not ideologically compatible with, or different from, M. Saeed. He was very much concerned with M. Saeed. M. Saeed's biography led to the creation of an eccentric and haunted character whose mind perceives, gets influenced, only by ill-thoughts and bad-deeds which he derives from the biography of M. Saeed. M. Saeed's personal experience haunted the narrator's mind to such an extent that he failed to detach himself or escape from its grip. He plunged deep into

M. Saeed's culture and became part of it. His inner self, while retrieving M. Saeed's biography, felt that it was retrieving its own past. It means that his personal senses had been numbed, mutilated and annihilated. He was in bondage of 'the dark thoughts' as he himself termed it. M. Saeed's biography turned to be the driving force which affected the personality and mind of the narrator. It maintained so strong a grip on him that it affected his sanity and mental balance. It got hold of his mind and changed the conscious into the unconscious and the real into illusion. The journey to Khartoum through the desert was turned into a journey into the self. His mind started seeing and interpreting things around him in terms of M. Saeed's expressions. The narrator's actions and behaviors also appeared to be reflecting psychic and behavioral tendencies similar to those of M. Saeed. The narrator's ways of thinking and vision of the world around him became almost like those of M. Saeed. In other words, the narrator's mind became inhibited and conditioned by M. Saeed's biography. His inner consort is nobody but M. Saeed himself. He was completely transformed into, M. Saeed who became his mind, his way of thinking, his way of imaging and his way of perceiving and interpreting things around him. His mind can act only with reference to M. Saeed's biography and therefore it has been pulled down to lower level of thought. It acts in correlation to the degenerated and immoral quality of M. Saeed. It can remember only things, situations, talks and descriptions which have obscene, profane and pornographic overtones. In short, the narrator swallowed M. Saeed's

corrupting characteristics and it seemed that he has once more undergone puberty. M. Saeed's biography made the narrator a shrewd and introvert observer who enjoys the listening to a specific kind of language register which is, always, profane, obscene and filthy. He perceives this type of language register and chews it like a cud every now and then. He became obscenely frank like M. Saeed and got haunted by obscene images and foul language. He reminisces and records whatever is having the major connection with the obscene and profane overtone. In other words, he was influenced by M. Saeed and he started retrieving M. Saeed's immoral phrases with malicious rejoicing. The language and expressions of the narrator nurse the glorifying of M. Saeed. Therefore, he proved himself to be a naïve character who was obsessed with the admiration for M. Saeed. He started following M. Saeed's trace. He opened all the documents and pages of M. Saeed which reflect nothing but Freudian overtones. He enjoyed the exposition of the tale of a reckless whose disgusting behavior has rotten the pages of the novel. At that point, the influence of M. Saeed's biography reached its peak within the mind of the narrator and possessed him. He exposed the reader to its overwhelming evils. He tended to generalize on the other people the abnormal aspects of life which forced and molded his character and that of M. Saeed. Therefore, this uncritical and rather highlighting and notorious presentation of M. Saeed's biography makes the reader consider M. Saeed to be nobody but the narrator himself. Both are

interchangeable with each other. Both are egocentric and proud of their immoral tendencies and relish, their publicity as well. Therefore, it is natural that M. Saeed cannot be the object of the narrator's criticism, but rather the subject of his glorification and exaltation. He introduced himself, sympathized with M. Saeed and exposed him as the mouthpiece of Tayeb Salih's Freudian bent of mind. Actually, M. Saeed, like a serpent, dragged him to a psychic territory where he could neither be M. Saeed nor could he return to his roots. He could neither die nor could he achieve a normal way of life. It is a psychic territory where man feels that he can neither live in a normal human environment nor can he sustain any hope of spiritual or moral regeneration. It is a psychic territory where man feels that he is mentally not sound and physically at danger and this was clearly displayed in the river scene.

The Narrator: A Socially Failure

The narrator was always passive towards social issues, but responsive towards immoral matters. He listened, carefully, and responded to M. Saeed and perceived his biography. Therefore, he could not give anything valuable to his original society. He could not take the right decision at the right time. He admits, "All my life I had not chosen, had not decided."[P.168] It is a kind of passiveness which exhibits moral lack. Therefore, he was morally responsible for the disaster overtook the village and the predicament and the dilemma which engulfed him later-on. Right from the

beginning of the novel to its end, the narrator was just a passive observer of his surrounding rather than an initiator who can act at the actual situation. He is a passive thinker who cannot act but only comments. He possessed a haunted, one-sided and lopsided thinking mind which can only reminisce and romanticize, but it can never realize. He was not concerned with anything which might benefit the society. He did not give any heed to the needs of his society. In other words, he could offer help to nobody. He is a fruitless man who failed to devote or mobilize his administrative position in the central government so as to offer any service to his village. He just obeyed his colonial and pro-colonial masters and steered a selfish course of life that serves only his own comfort. Mahajoob once blamed him by saying, "What's the use in our having one of us in the government when you're not doing anything?"[P.118] The narrator admits his helpless nature. He says, "Civil servants like me can't change anything."[P.120] The education which he had acquired could not, positively, influence the course of events in his simple society. He was well aware of this fact and that Mahajoob with his scanty education was an active and productive member of the village. Addressing the social and practical success of Mahajoob who chose to cut his education and served in his village, the narrator says to him, "It's you who've succeeded, not I… because you influence actual life in the country. We civil servants, though, are of no consequence. People like you are the legal heirs of authority; you are the sinew of life,

you're the salt of the earth."[P.98] This exposes the narrator's deep sense of the futility, disillusionment and disappointment of the academic process which he had undergone through the pro-colonial education. He complied with the spirit of the colonial motives, evaded responsibility, shrank from action and succumbed to the control and orders of his corrupt masters. He became a crippled man and in the bondage of the administrative and cultural heritage of the secular administrative establishment after the departure of the colonial army. He had no choice but to obey the orders of his masters. In other words, the narrator became obedient to his masters in the civil administration which was nothing but an extension of the colonial administration. He fell prey to the colonial forces and was infected with colonial diseases and then he started spreading his epidemic in his own society. He found himself in opposition with the general will of his own society. This was clearly manifested when Wad Rayyes requested the narrator to mediate on his behalf and to convince Hosna to accept his proposal for marriage. Wad Rayyes felt that the narrator is supporting Hosna in her refusal to marry him. Attacking the narrator's attitude, Wad Rayyes told him, "This nonsense you learn at school won't wash with us here."[P.98] This statement by Wad Rayyes can be considered as a clear attack on the intruding of Western ideas into the simple village on the bend of the Nile and a rejection to those alien ideas. It also shows the general attitude of the villagers towards the narrator and Hosna's odd tendencies.

The Narrator: An Ideologically Naïve and Cunning Figure

The narrator stands for those naïve sorts of people who deny the existence of any major difference between Europe and the Sudanese. He claimed that there is no difference as such between Sudan and the Europeans. Attempting to bridge the wide gap between Sudan and Europe, the narrator says, "there is like here."[P.49] He tried to bridge it by his attitude while M. Saeed had tried the same, but by marrying a European woman. It means that there was a clear absence, in him, of the capacity to distinguish between the two cultures. Ironically, at the end of the novel he failed to remain in his own village. He felt the desire to depart. He negotiated within himself his own departure, but the worst decision which he could take was to stay on armed with 'force and cunning.' Therefore, he is like M. Saeed who once said, "until the meek inherit the earth, until the armies are disbanded, the lamb grazes in peace beside the wolf and the child plays water-polo in the river with the crocodile, until that time of happiness and love comes along, I for one shall continue to express myself in this twisted manner."[P.41] Therefore, he allegorically stands for Satan who vowed to remain and survive by cunning so as to lead the creatures astray. The narrator presented the biography of M. Saeed and glorified its corrupt content to achieve a cunning and vicious end.

The Narrator: An Egoist

He stayed in England for seven years and achieved higher education. He appeared to be an egoist who perpetually talks about himself using the first-person singular. He is an egocentric who sings his own praise and regards his achievement as the highest and supposes that the whole of Sudan must have heard of it. He boasts, "No wonder, for I used to regard myself as the outstanding young man in the village…I had reckoned that the ten million inhabitants of the country had all heard of my achievement…I had in those days, if the truth be told, a rather high opinion of myself…"[PP.8-9] It seems that he was considering the villagers incapable of understanding what he says. Therefore, he was answering, shortly, a question raised by Mahajoob and he preferred not to say the rest that has come to his mind. He says in himself, "…in my conceit I was afraid he would not understand."[PP.4]

The Narrator: His Chaotic and Secular World

The narrator usually secularizes situations, events and scenes and then dramatizes them. Therefore, he created a chaotic, confused and secular world in which worshippers, consumers of wine, singers of songs and praisers of the Prophet (PBUH and his progeny) come together on one and the same platform where, finally, the culture and attitudes of the secular group dominates. He claims, "I…feel that we are all brothers; he who drinks and he who prays and he who steals and he who commits

adultery and he who fights and he who kills. The source is the same."[P.112] He, wrongly, relates between the normal norms of nature which create floods, death, birth and harvesting of corn on the one hand and adultery on the other hand. In other words, he wrongly made fornication part of the normal norm and system of the universe. He confused the issue by creating correlation between M. Saeed's immoral and profligate behavior on the one hand and the legal move by Wad Rayyes to marry Hosna on the other hand. He makes Wad Rayyes' advancement to marry Hosna similar to immoral behaviors in which M. Saeed was engaged in England. He says, "If that other thing was evil, this too was evil, and if this was like death and birth….so too was that."[P.87] Therefore, his world is a chaotic world in which distinctions cannot be made and demarcations cannot be lined. It is a world which annihilates the dividing line between good and evil, virtue and vice, marriage and fornication. In the world of the narrator, youth are mad, wine is a medical prescription and women are only objects of sex. It is a world where young age is the period of stray behavior, it is a period of wrong canalization of energies and a period of wine consumption and sexual orgies. He thinks them to be imperative norms of life and capable to degrade anyone who resists them. It is a world in which man has intentionally made of himself a naïve creature and hence failed to distinguish between virtues and vice, ascending and descending, light and darkness. It is a mental, psychological and moral state of affair which exhibits ideological naivety

and the surrender of man to the evil forces within and without. The narrator indulged in stray existentialism and went on chattering' "No one knows what goes on in the mind of the Divine. Perhaps He doesn't care. Perhaps He is not angry."[P.112] However, the course of the novel proved that these opposites could not and cannot come together. A drunkard can't be as same as a worshipper of God. Prayees cannot come on one platform with the debauchers and therefore they cannot be brothers. Ironically, he and his ideology withered and the village with its healthy norms remained.

The Narrator: Not Trustworthy

The narrator is a gullible person. He is too easily carried away by base instincts. Unfortunately, M. Saeed left for him the task of taking care of his children. Both M. Saeed and Wad Rayyes made wrong choice when they selected the narrator to fulfill some tasks for them. M. Saeed made the narrator the caretaker of his sons and the counselor of his wife. However, the narrator proved himself to be only a man of shallow slogans. He says, "I want to give lavishly, I want love to flow from my heart, to ripen and bear fruit."[P.5] Again, in another content he chats, "We shall pull down and we shall build, and we shall humble the sun itself to our will; and somehow we shall defeat poverty."[P.113] Ironically, he proved himself to be a man who can't give, can't love and can't discharge any responsibility. He was an irresponsible person who was employed on a responsible

position. He proved not to be qualified for undertaking the responsibility of taking care of M. Saeed's family. He failed to be the counselor and the advisor of M. Saeed's sons as M. Saeed had wished before. He failed to be either. He utterly failed to take any positive step in the interest of M. Saeed's family. He was preoccupied only with attraction towards Hosna. In other words, the narrator was nursing a vicious interest towards Hosna. While he was on a visit to Hosna, he was harbouring foul thoughts towards her. The reader of the novel cannot touch any elevated thoughts in the narrator's mind. Although she was weeping in front of him, but he failed to console her or give the situation a sublime touch. He did not link the situation with fate or destiny. He utters general and vague statements such as, "Clinging to the past does no one any good."[P.95] But he failed to act rationally, to interfere or to change the course of events in favour of higher social values. Hosna committed, both, murder and suicide and this was a confusing disaster for the narrator who was not very much concerned about M. Saeed's children. He was, rather, concerned more about her. When he received Mahajoob's intimation which told him about the murder case in the village, he came hurriedly to the village. He appeared to have his own carnal interest in Hosna and not very much concerned with the children. Describing his attitude towards her after he had heard about her suicide he admits, "I had not thought of the boys during the whole of that ghastly journey. I had been thinking of her."[P.116] What proves that he was not loving his own wife is that he

expressed his feelings towards Hosna by saying that she was 'the only woman' he has ever loved. It becomes clear that it is a disaster to leave a family in the custody and care of an unsuitable and irresponsible person. It will lead to the loss of the family. He proved himself to be a man who is incapable of preserving, or caring for, normal human relations. Therefore, M. Saeed's children are bound to be the victims of his cunning nature, emotional and spiritual drought. He himself admits, "He had told me to spare them the pangs of wanderlust. I would do nothing of the sort…"[P.88] He was not very much concerned with the affairs of the two innocent sons; the actual consignment which he was supposed to think about and take care of. He was much concerned with their mother only. His mother sarcastically asks him, "Why did you leave your work and come?"[P.123] When he claimed that he has come for the two boys, his mother continued her sarcastic questions and asked him, "The boys or the boys' mother? What was there between you and her?"[P.123] It means that he cunningly bluffed to hide his attitude towards Hosna.

The Narrator: An Outcaste

The narrator's social position in the village has been affected very much after the murder-cum-suicide case. He was considered to be responsible for what had happened to Wad Rayyes. He was face to face with an emerging social boycott. Mahajoob, alone, and not many other villagers as it was usual, was one who received the narrator in the port at the River Nile. Even Mahajoob's

reception was a cold and formal reception which bears the message of blame and reproach to the narrator. The villagers were suspicious of the existence of a sort of relation between Hosna and the narrator. They considered him to be responsible for the disaster which took place in the village. Therefore, they boycotted the narrator. His Grandfather was not in a mood to speak to him. His mother barraged him with questions which were loaded with suspicion. The narrator and Mahajoob who were once close friends are no more intimate to each other. They quarreled with each other. Mahajoob deserted the narrator and returned to the camp of the villagers. The murder that had been perpetrated in the village offered the village some doses of spiritual, moral and social regeneration. The narrator found himself isolated. The world of the village became narrow for him. A sense of being rootless overwhelmed him. He laments, "Where, then, were the roots that struck down into times past? Where the memories of death and life? What had happened to the caravan and to the tribe?"[P. 134] These questions came out of the sense of being a misfit in his original society. All these subjects of his inquiry which he failed to realize were existing and will continue to exist as per the vision and perception of the village and the villagers. However, his inability to perceive them was a result of the cultural migration which overwhelmed him. The narrator's dim vision failed to identify them. All these feelings were mixed with an utter sense of alienation, futility, disillusionment and disappointment. He became an uprooted and a split who found no roots to bind

himself with, no world to live in and no people to mix with. The narrator felt an overwhelming sense of alienation, a sense of being an outcast and a feeling of being unfit in his own society. He felt a real sense of being boycotted. He admits, "Now I am on my own: there is no escape, no place of refuge, no safeguard. Out-side, my world was a wide one; now it had contracted, had withdrawn upon itself…"[P.134] He found himself incapable of coping with social requirements of his own people or to remain in the village. He negotiated within himself his own departure. It means that the things which will find a lasting and continuous opposition in his conservative society, are the aberrant behaviors and eccentric people.

In the river scene, he admits that he wants to remain in order to begin from where M. Saeed had left off. It is a state of nervous collapse in which man fails to identify the demarcation between right and wrong. Consequently, he took, at the last moment, a wrong decision and resorted to unsuccessful choice which he, by mistake, considered to be right; namely his choice to remain and to live. The narrator's choice to stay on turned him into an omen which is a source of perpetual evil. He was employed by his master to present the biography of M. Saeed through *Season of Migration to the North*. He is one of the mouthpieces of Tayeb Salih. By *Season* Tayeb Salih emphasized his Freudian presence in the society at the cost of decency, dignity and self-respect. Devoted by his master, the narrator turned the novel into a tale of moral degeneration. It is a desperate cry to attract the

attention of the society towards a bankrupt generation who failed to acquire useful knowledge. It is a generation that could not make a proper utilization of even its half-baked knowledge for the good of the society and rather turned it into a tool to destroy the community.

The Character of Haj Ahmed

Haj Ahmed; the Grandfather, represents a fixed ideological and religious attitude which asks 'so little of life' and knows how and what to take from it and at the same time does not detach itself from the requirements of the Hereafter. He has given in advance many good deeds to his life-after, therefore, he has no fear from death. He would rather welcome it. When death comes, he will rather 'smile in its face'. He stands in a sharp contrast with M. Saeed and the narrator. Both, M. Saeed and the narrator, lost all purposes of life and were carried away by vague existential appeals. They were overwhelmed by death-wish, but they did not possess courage to wait for, or welcome, the natural death as their account for Hereafter is debit instead of credit. They lost faith in everything and the loss of faith proved terrible, indeed. It made their lives only burdens, tragedies and deep hollows. It drove them towards self-annihilation.

The Grandfather possesses an intuitive reasoning-skill which helps how to decide and choose properly. When he was in Egypt, he was informed that his mother died. He left Egypt, material progress, proposed marriage and immediately returned to his native land. He stands for

ideological and religious firmness. The role played by people like him is actually the reason for cultivation, production and abundance which were dominating the village. It is the culture of the Grandfather which enabled the narrator to realize the vast chasm that separates the South from the North and that the South, despite its material poverty, but it has an identity which enables it to occupy a distinctive place in the heart of the universe. The narrator admits, "By the standards of the European industrial world we are poor peasants, but when I embrace my grandfather I experience a sense of richness as though I am a note in the heart-beat of the very universe."[P.73] The grandfather's character projects the characteristics of the South which distinguish it from the North. Therefore, the Grandfather stands for 'here' against 'there'. 'Here' shaped the behavior of the Grandfather while 'there' shaped the immoral character of M. Saeed and the fragile character of the narrator. 'Here' taught the Grandfather spirituality and religiousity while 'there' loaded M. Saeed with the decaying culture and injected into the narrator the seeds of the stray literary and psychological thoughts. 'Here' made the Grandfather preserve himself morally and have legal and natural relations with women through the sacred institution of marriage and family life, therefore, he remained healthy in his body, soul, content and appearance. He preserved himself before marriage, therefore, he achieved maximum satisfaction in marital life. He combines physical strength with religiosity and piety, therefore, he is undefeatable and unbeatable force. While 'there' drove M. Saeed to

indulge in fornication, consume himself, lose the ability to lead a sound life and consequently annihilated him. During his youth, M. Saeed led a profligate life, therefore, even after settling in the village, marrying Hosna and begetting children, he failed to achieve any warmness in family life. The Grandfather is the symbol of roots. He is the history itself. He is the force that extends the past into the future and capable, as well, of shaping the latter properly.

The Grandfather represents the pre-colonial generation. He has his own personal weaknesses, but he is always capable of elevating himself to the demands of higher spiritual and moral standards. Although sometimes he listens to profanity and he is not immune of superstitions, but he represents the durable and the immutable religious forces which are the extension of the glory of the pre-colonial period and still potent in the village. He is in a continuous process of refreshing himself with spirituality and pre-dawn prayers. He never crosses the red lines or bargains with wrong-doings. He confronted and conquered evil within and without. He confronted evils within and therefore he successfully defeated evils without, whether colonial, social, geographical or physical. He succeeded in making life luxurious in a small agricultural village. While M. Saeed rode the current of ill-wind i.e. carnal desires and followed his aberrant instincts, therefore, he was in a continuous search for a place to rest. The Grandfather represents the clear intuition and the rationality of the past. Therefore, he was admired by M. Saeed and became the source of security

even to the security-deprived narrator. Both, M. Saeed and the narrator admire the qualities of the Grandfather. They have great admiration for him. They have a special impression towards the Grandfather. They seem to find the Grandfather representing what they had lost and lacked. The Grandfather, actually, makes the reader also love the past, the pre-colonial period and the old time which once had given purpose to life and is still inspiring morally up-right generations to adhere to it. The rootless qualities of M. Saeed and the narrator make the reader realize the destructive nature of the colonial education which pulled out many Sudanese from their roots. Those rootless products of the colonial education have, in fact, got only half-baked knowledge and, in return, lost everything. M. Saeed and the narrator are the fictional representatives of that overall loss. On the other hand, the Grandfather, throughout the novel represents the values, the roots and the capacity for the higher form of being displayed through his moral structure and spiritual power. Through him, the reader realizes that the higher values are ingrained in migration to the Roots and not to the North.

The Minor Characters in *Season*

Mahajoob

He was the classmate of the narrator and an educational drop out. However, actually, it seems that it was blessing in disguise that he was saved from the colonial education. Otherwise, he would have reached, like M. Saeed and the narrator, a point of no return as far as his cultural identity was concerned. He is a practical man who found that it was quite enough to have some knowledge of reading and writing which may enable him to manage his life smoothly in a simple agrarian village. He interrupted his own education, returned to the village folk and participated in productive life. He was instrumental in influencing the course of life in the village. Comparing himself with Mahajoob, the narrator addresses the practical success of Mahajoob, by saying, "'It's you who've succeeded, not I'…'because you influence actual life in the country.'…People like you are the legal heirs of authority; you are the sinews of life, you're the salt of the earth.'"[P.99] Mahajoob's personality proved influential and useful in the aftermath of the murder-cum-suicide case which took place in the village. He controlled and contained the situation. He prohibited women from holding any funeral ceremony. He threatened to cut off the neck of any woman who opens her mouth.

In spite of his personal weaknesses which are em-

bodied in drinking wine and smoking cigarette, Mahajoob stands for initiative and practical views. He criticizes the political structure headed by people like the narrator which indulges in organizing educational conferences for uniting the multi-cultured Africa, but fails to establish schools in rural areas of Sudan.

At the end of the novel he, culturally, disagreed with the narrator and quarreled with him. They fell afoul of each other and he was in the camp of the villagers while the narrator determined to continue, armed by force and cunning, from where M. Saeed had left off and to perpetuate his ill-intentions.

Fatima Abdulsadiq

She is the mother of M. Saeed. She was a slave from the South. Although she was a Sudanese, the reader anticipates through her a woman who adopts a European style of upbringing and, unknowingly, preparing her son for a European way of life. In her character one anticipates that naïve quality of an urban woman who does not have any proper notion of upbringing, but is programmed only by hollow, empty convictions and so-called modern ideas which have no proper moral basis. She was a strange natured and an emotionally dry woman who never cared for or bothered about the moral or social texture of her son. She was good for nothing person who seems to be eccentric and socially outcast as well. She was neither a normal mother nor a normal woman. The kind of relationship which connected her with

her son M. Saeed indicates that neither she played a normal role as a mother nor did he prove himself as a normal son. Therefore, they were not possessing any kind of normal relationship which binds the mother to her son and vice versa. The relationship between them was cold. M. Saeed considers that the kind of relationship which linked him with his mother is like that temporary relationship which emerges into existence, suddenly and by chance, between two persons and is severed after a short time. He opines, "It was as if she were some stranger on the road with whom circumstances had chanced to bring me."[P.19] They were physically near each other, but emotionally far away, remote, distanced and detached from each other. Therefore, she was not a source of positive influences on him. She was emotionally a flat and cold-blooded woman, therefore, she produced a human being who is deprived of emotional warmth. She did not try to recompense him the absence of his father. She made her son devoid of family ties. She imparted nothing, neither love, nor care, nor background. She gave him no memorable ideals which he might cherish and remember her by. She was un-understandable and unreadable figure even to her own son. M. Saeed always observed a mask on her face. She provided him with unbridled freedom without teaching him the basis of the proper choice and the consequence of that choice. She did not develop in him the sense of mature and responsible reasoning. When he enrolled himself with the colonial system of education and planned to travel abroad, he did not take her permission. He rather informed her after he had already taken

the decision. Her reaction to these individualistic initiatives taken by him was clearly indicating that she was a woman who has no proper opinion. She did not give him any guidance, directive or referential ideals. She rather left him to take his own decision regarding crucial issues though he was an immature child. She says to him, "Do as you wish, depart or stay, it's up to you. It's your life and you're free to do with it as you will."[P.23] These were the words which were uttered by her when her son decided to travel abroad for further education. He is actually a victim of her flagging style of upbringing. It was an indication of an eccentric mentality rather than an opposition or support to her son's venture. Her philosophy of upbringing seemed to be based on 'beget and forget'.

Hosna bint Mahmood

She is the daughter of Mahmood who belongs to a tribe which doesn't mind to whom they marry their daughters. She is the wife of M. Saeed and the mother of two children. The reader anticipates in Hosna's character that obstinate quality of an urban woman who defies the will of her parents and the values of the society and commits disgusting behaviors. She represents a rootless individualistic urban culture that affects women and drives them towards self-annihilation. Since her childhood she had been different from other women. She was fierce in her nature and used to swim with boys and climb trees. Her personality further changed for the worse after her marriage

to M. Saeed. She became, absolutely, different from other women in the village and put on an urban mask. After the disappearance of M. Saeed, her hand was sought by many men in marriage, but, due to the influence exercised on her by M. Saeed, she refused to marry any of them. She also refused to obey her own father who tried to pursue her to accept Wad Rayyes' proposal for marriage. When she was forced to do so, she killed Wad Rayyes and committed suicide. She made her own children orphan and gave the entire village an unprecedented shock.

Bin Majzoob

She stands for hollow life-experience which benefits none. She is a woman who enjoys indulging in obscene talking, smoking cigarette and drinking wine. She possesses an unprecedented frankness which no normal person can pride himself on. Her articulateness displays her as a woman who has an eccentric mentality which exhibits the symptoms of madness. She finds no scruple in venturing, openly, into any topic or asking any question even if it was related to details of sex. She has a manly voice and hoarse laughing. This means that she is deformed in her appearance and content. This turns her into a caricature which stands for those women who fail to learn anything useful from life. She turns to be unforgettable character because real artistic imagination rarely begets such metamorphosed characters.

The Theme of the Novel

The essential theme of the novel revolves around the character of an infra dig culture. It depicts the behavior of a lost generation whose characteristics and colonial educational culture worked together to produce spiritually bankrupt and morally numbed characters. The opening pages of the novel initiate the theme of 'migration'. The narrator seems to feel that he had been undergoing a process of drastic cultural transformation, a cultural migration and a cultural displacement. When he returned to his village, he felt the clear repercussions of the 'migration'. His return makes him self-conscious and self-analytical. Consequently, he acquires a deeper realization of the significance of his returning home. Describing his impressions in the wake of his return, the narrator says, "I felt as though a piece of ice were melting inside me. As though I were some frozen substance on which the sun had shone."[P.1] Nevertheless, he felt a kind of gap between him and his own people. He opines, "something rather like fog rose up between them and me."[P.1] Hence, the initial pages offer a philosophic and a romantic mood of the returning narrator and at the same time the clues which initiate the theme of migration were introduced.

The theme and the content of the novel suggest an inner adoption of another cultural identity and stress the

migration to another culture as performed by M. Saeed, the narrator and many other characters which resulted in their inability to re-adjust themselves into their original societies. The main characters of the novel were made to undergo a process of acquiring another identity and the main concern of the novel is the migration and cultural displacement of M. Saeed and the narrator. The loss of identity, in their case was complete. They migrated far from the original self towards a foreign land and its culture culminating in self-annihilation. It is a migration of body and soul to another land, another culture which nourishes and dyes the immigrant and makes him oblivious of his roots, his original reality and culture. They adopted a false self and failed to coexist with their original society.

The theme of the novel displays the adoption of another cultural identity by M. Saeed, the narrator and many other characters which resulted in their inability to live or cope with the cultural requirements of their original societies. It is a migration which projects the loss of identity and the admiration of the alien culture. It was such a migration which made M. Saeed to view Europe as an 'orderly world'. Ironically enough he led there a chaotic life. Consequently, he turned himself into a criminal who cannot live or lead a normal life anywhere. Migration resulted into the moral degeneration and the sense of isolation of both M. Saeed and the narrator. They did not only fail to immerse themselves in their original society, but also they were used as tools to exercise perpetual and sinister projects designated against it.

The theme of the novel projects not only the migration of some of the characters of the novel, but it also exposes the hidden agenda which had been, cunningly, designed for metamorphosing a whole nation. It is a migration, both, in its literal as well as metaphorical dimension that overshadows the novel.

Colonialism occupied Sudan and exerted all efforts to deform the cultural identity of the Sudanese. The village in the novel stands for Sudan. In other words, the village is the microcosm of the macrocosm Sudan. It suffered not only from colonialism, but also from the artificial culture of some Sudanese intelligentsia who got Western education in Sudan and abroad and drunk deep from Western culture, Western way of thinking and Western way of life. Migration from their roots isolated them physically, spiritually, morally and intellectually. It uprooted them from their own roots and finally annihilated them. A close reading of the novel will also show that migration, as it was presented by the novel, has disastrous results. It emerged as a corruptive, a destructive and a disruptive act. Whoever migrated was adversely affected and almost all those who migrated destroyed themselves. Some of the characters became the direct victims of migration while some others were its indirect victims. The arrival of M. Saeed and the narrator to the village stands for sinister and cunning designs to accomplish a cultural transformation in the village. M. Saeed and the narrator received overwhelming doses of cultural transformation. M. Saeed went to England for further education. However, he

neglected his main academic target and plunged into an abyss of self-degeneration. He went to a society which was emerging from the Victorian age and heading towards the 1st. World War and its precipitations and the congestion that led to the break out of the 2nd. World War. It was undergoing the process of discarding religion and was giving way to unbridled freedom. It became the most suitable environment for M. Saeed's anarchist and immoral conduct. Therefore, M. Saeed's departure from Sudan to Europe can be considered as a migration from innocence to corruption, from order to chaos. He suffered an irrevocable metamorphosis, destructive cultural change and a disastrous moral damage perpetrated on him by the process of migration. In Europe, there were many colonial agents who contributed to the degeneration of M. Saeed and many other victims of this cultural shift. He allowed himself to be drifted by sensual urge and defiled many women. Such colonial products were prepared by the colonial education for a drastic cultural transformation of subjects on their own land. Both, M. Saeed and the narrator, became forces of change for worse within their own society.

The theme of the novel is the moral, intellectual, aesthetic, spiritual, mental and physical migration or displacement of, both, M. Saeed and the narrator and their final self-annihilation. The personal biography of M. Saeed, which exposes his cultural displacement, becomes the driving force which leads to the same fate of the narrator. Therefore, it played the role of extending, unfolding, elaborating and philosophizing the theme of migration

throughout the novel and giving it different dimensions. It exposed the effect of cultural displacement and migration which creeps from individual level and suffocates the whole society. However, the reflection, analysis, evaluation and self-comparison exercised by the narrator enriched and extended the philosophical and existential dimensions of the theme of the novel.

M. Saeed, the mouthpiece of Tayeb Salih, is a floating character who was removed from his roots and made void of any sense of belonging or identity. He was destined to migrate to the North because he was always guided by an inner urge to migrate and to depart from one place to another. Nothing could bind him to one place. Even being a head of a family and a father of two sons did not enable him to remain with them. He stands for migration in its most chronic and epidemic nature. This inner tendency to migrate turned into an incurable disease in him. He was always longing for migration to the North. This longing for migration dominated his whole being in all situations, whether awake or sleeping, whether conscious or unconscious and whether drunk or sober. To satisfy his longing for migration to the North, he erected a strange-shaped room. It contained the cultural material which binds him with the North. He used to pass considerable time in his secret room. As he was sleeping, he used to utter English words which were termed by his wife Hosna as 'gibberish'. While drunk he recited English verses. The cultural transformation within him was inclusive. He was always facing a continuous and

irresistible longing to migrate to the North. He says, "But mysterious things in my soul and in my blood impel me towards faraway parts that loom up before me and cannot be ignored."[P.67] This is the actual legacy of migration that results from colonialism and colonial education. Consequently, later on he failed to remain even with his own children, to protect them from what he has suffered of and to provide them with what he had not got while he was a child. However, he left a letter to the narrator urging him to take care of his children. The content of the letter shows that M. Saeed seems to be fed up with metamorphosing migration though he could not get rid of it. He does not want his sons to be affected by this monster and disastrous disease. He requests the narrator to spare them the pangs of wanderlust and help them "to have a normal upbringing and to take up worthwhile work."[P.65] It shows that he was aware of the dire consequences of migration that metamorphoses. He was conscious of the fact that he was a victim of the pangs of wanderlust and worthless tasks and it must not be repeated with his sons.

The theme of the novel exposes the mental migration and the cultural transformation which made M. Saeed perceive what he labels as 'Christian sympathy' and fails to realize his own roots. Ironically, it is that outer Christian sympathy which contributed to stir the still pool in him, deprive him of all normal human sympathy and fill him with abnormal impulses. Therefore, the outer Christian sympathy which he had perceived was nothing more than hypocrisy

and the skill of stirring the still pool within. He exploited it to achieve promiscuous ends.

The theme of the novel shows that the cultural migration made M. Saeed spiritually bankrupt. He admires Haj Ahmed who stands for the spiritual urge, unfortunately, he used to attend only Friday prayers in the mosque and not the five times prayers. If he were attending all the daily prayers in Mosque, he would have realized the value of spirituality and its role in sustaining the smooth running of life in his native land. He would have not demanded from life much more than it allows nor would have he annihilated himself.

The theme of the novel projected the biography of M. Saeed that exposed the vast gap which exists between the South and the North. The retired civil servant, the University lecturer and the British employee in the Ministry of Finance, all offer comments signify the disastrous nature of colonial education and culture and the existence of an irrevocable and unbridgeable chasm between the South and the North. M. Saeed's departure, the contents of his letter in which he described the villagers as 'happy people' and requested the narrator to help his children to 'have a normal upbringing and to take up worthwhile work', the murder-cum-suicide case in the village, all exhibit various aspects of the conflict between the two cultures.

The theme of the novel shows also the narrator as a figure who is displaced and uprooted from his culture and as a man who was loaded by the doses of migration. He could neither depart nor remain. The narrator's conflict with the

villagers and his final decision to adopt cunning and force to implement his sinister plans, all this project the reigning seeds of outer and inner conflict which are perpetual between the South and the North. The narrator crowned the disastrous effects of migration by deciding to remain and begin from where M. Saeed had left off.

The theme of the novel fosters the aptness of the title and vice versa. The decision of the narrator to remain made the title more apt and suitable. It stands for the cultural transformation intended to be continued from where colonialism and its agent M. Saeed had left off. In other words, the end of the novel and the production of the novel prove that one may migrate physically and mentally or by both, yet the evils of colonialism are perpetual. Due to the effect of Western culture, M. Saeed migrated physically and mentally. The narrator migrated mentally, but he physically remained to reproduce that migration again and again through the novel. Therefore, the reader can realize that mental migration is more dangerous than physical migration. As it is manifest from the text of the novel, the narrator's decision to stay on shielded with force and cunning resulted in the rebirth of another form of colonialism with its filthy culture. If the narrator had opted like M. Saeed for physical migration, the society would have been saved from experiencing such a sinister tale. It makes it clear that so long as such elements are there, the society would always suffer. The decision of M. Saeed to depart and the decision of the narrator to stay on and start from where M. Saeed had left off indicate that evil can

also be inherited and transferred from one person to another. It also signifies the existence of vicious circle of evils and calls upon the South to find ways of breaking it somewhere. The only way to break this vicious circle of evil is to reject it as the villagers did. In other words, the events of the novel indicate that migration to the North was undertaken only by abnormal and rootless characters, on the other hand, the majority of the members of the society resorted to migrate to the Roots, to the South. Those who migrated to the North appeared to be breakaways and secessionists while the majority opted to stick to their roots; original identity. This gives chance for a counter interpretation of the theme of migration by depending on the attitude of the villagers towards M. Saeed and the narrator. Thus, the theme that dominated at the end of the novel was that of *"Migration to the Roots*" and not to the "*North"*.

Finally, the theme of migration to the North has been served and sustained throughout the novel by many literary and thematic techniques such as the reference to the Nile, the sand, the palm tree, etc. They served to elaborate the theme of the novel and stood as sources of other thematic variations of the same theme.

Colonial Education as Projected in *Season*

Generally, one of the main aims of indigenous education is the reinforcement of one's own culture and helping the society to transfer its own culture from one generation to another. However, colonial education indulged in implementing, exactly, an opposite task. It claimed to be undertaking a 'civilizing mission', but in fact it exerted all efforts to displace the Sudanese from their Islamic culture and transplant the seeds of European culture in Sudan. This novel contains many historical references which are true to the fact and the spirit of the period; the first half of the 20th. century.

A careful reading of the novel will show that colonialism was having both, declared and hidden agenda. Its declared agenda was, as is usually claimed, to civilize the natives. However, the hidden agenda was to conquer the brain of the subjects and exploit their resources. These colonial motives were based on the assumption that when a man is mentally conquered, then his energies and resources will be under the control of the conqueror. Mental, intellectual and ideological domination were the most dangerous ingredients of the hidden agenda. The main motive of the colonial education was to uproot the subject from his own culture and create a floating character out of him. It aimed at turning the learner into an Anglo-phile. It employed the tool of education to achieve these ulterior motives.

Historically true, many Sudanese have rightly considered the colonial education as a sheer evil that will spoil the young generation. They, rightly, took it as a glaring and horrendous evil which came with the colonial army. Therefore, they were reluctant to enroll their children in the colonial schools. If they had not adopted such a conscious attitude, large numbers of the Sudanese would have been turned into prototypes of M. Saeed and the narrator; the central characters in *Season*. They would have got influenced by alien ideologies such as socialism, Fabian philosophy, Freudianism, etc. and they would have, culturally, migrated to the North as the main characters in the novel had done. As it was mentioned in the novel, the colonial educational officer would go in search for children in order to recruit them in the colonial educational establishments. However, even the children were aware of the evils of the colonial education, therefore, the novel tells us that when the children saw the colonial education officer approaching them, they ran away. It seems that their families were, ideologically, enlightening them. Their fleeing away stands for fleeing from evil itself. It was only M. Saeed who was ideologically naïve and therefore he was, easily, trapped by the colonial education officer from among his playmates.

Colonial education aimed at accomplishing cultural transformation within the colonized as tender an age as possible. When M. Saeed completed the initial doses of Western culture and was sent abroad for further education, he was a boy of only twelve years of age. He was a boy with a

marvelous brain and a pupil with great ambitions to learn. However, it seems that such a bright intellect, which is solely concerned with knowledge, does not please the colonial forces. In other words, a pure cultivation of the colonized intellect was not desired or relished by the colonial forces. Therefore, it was a colonial strategy not to allow the bright brains to make a proper use of their potentialities. If such an intellect devours only knowledge in the true sense of the term, it may become spiritualized and nearer to its own roots, consequently, it will threat the colonial presence in Sudan. In other words, the colonizers were avoiding the probability of an uprising against their colonial rule. Therefore, they exerted all efforts to neutralize and metamorphose these geniuses and turn them into Westernized intellects.

They provided some of them only a measure of education which was sufficient for administrative duties. The retired Mamur described the colonial education as that which was just enough for filling the minor posts in the colonial administrative establishment. It also tried to make the subjects think the way the colonialists do and depend on the colonial forces in the long run. The British expert in the Ministry of Finance was a clear example of the long run dependency on colonial agents in engineering economic plans which are one of the most important aspects of the country's life. Though the country became 'free', but the colonial forces will find ways of directing our affairs from far.

However, the colonial rulers thought that the doses of

Western culture provided through the colonial education in Sudan were not sufficient for creating a complete mental march of the Sudanese towards the Western culture. Therefore, a period of physical migration of some of the Sudanese to the environment of target culture was thought to be necessary to detach them from their religious and conservative society and to make them dispose every asset for the sake of quenching selfish instincts. Some of them have been taken to the spoiling environment of the Western culture where they may not be able to resist its sweeping corruption. This strategy seemed to be an essential step for the purpose of creating an overwhelming cultural displacement of some of the Sudanese who have high level of intellectual capacity and who may lead the country in the future. The colonial motives were to spoil these bright brains, fill them with half-baked information in Europe and then push them again into Sudan and let them 'continue' from where the colonial forces had 'left off'. It was a process of uprooting and metamorphosing the indigenous intellect in order to serve cunning and malicious colonial agenda. Colonialism has produced natives like M. Saeed and the narrator who had no sense of belonging and who were without independent entity that expresses their indigenous culture. They are the Anglo-philes and inheritors of the colonial legacy. Such a product became the cancer-cell in the body of the Sudanese society. In the conduct, behavior and character of M. Saeed, one realizes the danger of alien cultures and perceives the importance of creating an

educational system which loads the student with his own original culture. It also shows the reader the danger of sending ideologically naïve students abroad without eradicating their naiveté by arming them with moral, spiritual and Islamic ideals that make them resist the sweeping current of the corrupting cultures.

The novel depicts a complete and inclusive cultural transformation of many of those who had undergone colonial education abroad. The course of the novel shows that many of those who got education in England failed to stick to their roots or to readjust themselves with their own society. Even if they tried to do so, they turned to be the source of evil to their own society. Expressing his detest to those who worked at higher positions during the colonial rule, the retired Mamur, describes the quality of the colonial educational product who occupied administrative posts as, "It was the nobodies who had the best jobs in the days of the English…"[P.54] During the post-colonial period they acted as the extension of the colonial rule and the tools by which colonialism will still continue to direct its ex-colonies. This is basically because, "they have left behind people who think as colonialist do. They showed favor to nonentities- and it was such people that occupied the highest positions in the days of the English."[PP.53-54]

The colonial educational system exerted all efforts to achieve a complete cultural and linguistic displacement of subjects. It was a process of subduing the colonized and transforming him linguistically and culturally. M. Saeed was a

victim of such cunning colonial educational plots. He admits that education was established to teach the students to say 'yes' in the colonial language.[P.95] The English language was the key factor for academic excellence and financial prosperity. Linguistically, M. Saeed had been Englicized in Sudan itself. When speaking English he used to "contort his mouth and thrust out his lips and the words would issue forth as though from the mouth of one whose mother tongue it was."[PP. 52-53]Therefore, due to his excellence in English he was labeled as "the black English man."[P.53] It means that in Sudan itself he was linguistically transformed and he surrendered to the hegemonic and imperialist nature of English language. His personal room was not containing a single book in Arabic language. In his strange-shaped room, even the holy Quran was in English translation.

The cunning hidden agenda of the colonial education affected M. Saeed in many ways and displayed itself in the notorious and hidden nature of M. Saeed which had been manifested in various ways. In other words, when M. Saeed was in the state of consciousness and among people, he attempted to hide his past by all means and techniques of self-defense, but his aberrant thoughts surfaced when he was unconscious or sleeping. Though he was trying his best to hide it when he was conscious or awake, it was forcing out itself when he was not sober or sleeping. The poem which was recited by M. Saeed in the state of the drunk and the 'gibberish' utterances which he used to mutter while sleeping, all indicated that even long after, he could not

escape the effect of Western education and culture. It confirms the fact that when acculturation and dying process are complete, it would be difficult, if not impossible, to get rid of them. The most apparent effect of the Western secular education and culture which shows M. Saeed's ideological naivety and Westernized tinted outlook is that he made his religion only a weekly duty, therefore, he 'visits' the Mosque only once in a week. He adopted many colonial stands and, till the end, he remained as the 'spoilt' and the cherished son of the English and Western materialistic and secular culture.

M. Saeed underwent an overwhelming process of cultural transformation which was carried out by various colonial agents. The priest injected in him further sense of individualism which he was already loaded with. Robinson was also one of the colonial forces who used to urge M. Saeed to forget his intellect! She says to him, "Can't you ever forget your intellect?"[P.25] In other words, he was urged to dismiss one of the most important factors which distinguish man from animals. He was asked to forget the main thing that gave him the advantage over his classmates to go to Europe for further studies. She tried to make him absorb Western music and Western literature and she was successful in her attempt. She succeeded in her plan and he complied with such cunning gestures, consequently, he adopted a selfish and individualist course of life and failed to employ the intellect which he terms as 'machine' in the field where it would have been of more benefit to him and his country. In England, M. Saeed was transformed not only by

the linguistic and cultural point of view, but also by the behavioral point of view. He was mentally and morally colonized. He turned his back on grace and drifted into moral degeneration. If he had been intellectually independent, he would have evolved his own economic theory which is related to his own roots. He would have succeeded in counteracting the disastrous effects of capitalist and socialist economies which were born in Europe and found their way to Sudan by Sudanese who were influenced by foreign cultures. Unfortunately, since he enrolled himself in the colonial educational system, he has been moving towards a complete personal disintegration. In England, he was deprived of his intellect which once had been the source of his pride and the object of admiration of his classmates. He was intellectually exploited by the socialist economists and physically consumed by the British women. The Englishman who works in the Ministry of Finance says, "he was a great one for the women."[P.58] He descended to a moral and mental level where an intellect is no more an intellect but a stimulator of animal instincts and lower desires. He became a boozy and fell prey to eccentric tendencies lurking within him. His 'machine-like' brain started cutting and removing the space between him and degeneration and the outcome was chaos only. He employed all means to discover his intellect and misdirect it, but he exerted no efforts to promote his spirit. The colonial educational system stirred in M. Saeed the feeling of the existence of his intellect and not his spirit, his mind and not his heart. He quested for one-

sided knowledge and abstract facts only and not for virtues and values or knowledge that supports them. Unfortunately, he used his intellect and the half-baked knowledge he acquired in enticing and seducing women. He was reduced to mere 'machine' devoid of piety and spirit. He internalized the colonial economic theories and mixed them with the moral degeneration within him. He used half-baked facts to entice and seduce women. He could retain no useful knowledge. Only sensuous instincts and the behavior of subconscious were the remaining ruins within him.

Therefore, M. Saeed's character, as displayed in the novel, is the incarnation of the malice of the colonial education administered in Sudan and culminated in England. He came under a systematic process of moral and intellectual deformation exercised upon him by Western education. He has been secularized, loaded with Western culture and programmed for accomplishing immoral and degenerated tasks. The Englishman undermines M. Saeed's specialized achievement by saying that he "was not a reliable economist."[P.57] He was an affiliate to leftist economists which had been described by the Englishman as the worst economic philosophy in the world. He did not give chance to himself to realize that the capitalist system also is the mother of colonialism and the cause of tragedies in the world. He did not stick to academic pursuits nor did he search for a good surrounding to live in. In other words, he was offered unreliable knowledge and was surrounded by corrupt women. The Englishman adds, "If only he had stuck to

academic studies he'd have found real friends of all nationalities and you'd have heard of him here."[P.59] He even suspects the reliability of M. Saeed's academic qualifications. The Englishman opines, "Even his academic post- I don't know exactly what it was- I had the impression he got it for reasons of this kind."[P.58] It means that he might have tried to appease his colonial masters to achieve what he doesn't deserve because "he was a friend of Lord-this and Lord-that."[P.58]

The colonial forces successfully turned M. Saeed into a he-goat. He practiced Freudianism from A to Z. He was an intellectual entity that was susceptible to corruption and his intellect was misused by the colonial circles. His intellect and personality were programmed and conditioned by secular knowledge and immoral behavior. He was diverted from the real academic tasks and indulged in enticing and seducing girls. M. Saeed was turned into an 'egoist' whose intellect had been devoted to 'the quest of pleasure.' Therefore, what the colonial forces had wished to accomplish in M. Saeed was materialized. The behavioral code which M. Saeed adopted in England was exactly what had been desired by the colonial forces for all the subjects. He became aptly fit within the mold of the behavioral patterns of the Western culture. M. Saeed became the "spoilt child of the English" as the retired Mamur describes him. [P.52] The university lecturer adds grimmer portrait about M. Saeed when he says, "he played such an important role in the plottings of the English in Sudan during the late thirties.

He was one of their most faithful supporters."[P.56] In fact, the process of Westernization was complete in the case of M. Saeed and he had been completely destroyed. M. Saeed's diversion from the path of grace, his inability to acquire useful knowledge and his indulgence in the satisfaction of his carnal instincts served the colonial forces very much. It means that M. Saeed has not received education in the real sense of the term. It was a type of education that was leading to adultery, murder, deceit and desertion. It was an education that leads to self and spiritual annihilation. Due to his reckless behaviors that were nurtured in him by colonialism, he was thrown into the prison and when released he was a hopeless creature who was affected by irrevocable aberrant and existential appeals. The seductive forces of the European culture dislodged him culturally and morally. Therefore, the novel displays the disintegration of a young man under the impact of the colonial education and culture.

The colonial education and culture affected the narrator also. The narrator, after staying in England for some years 'delving' into the life of an obscure English poet, returned to his homeland and something like 'fog' rose up between him and his own people. The narrator himself seems to have a sense of dissatisfaction with his own education. Considering himself to have been only delving into the life of an 'obscure' English poet, he disappointedly says "I could equally well have studied engineering, agriculture, or medicine."[P.49] He, like colonialism, considers

education, its out-come and specialization, to be sole means of 'earning' bread only. It never dawned upon him that 'man does not live by bread alone.' He got influenced by Western education and haunted by the Freudian biography of M. Saeed. He failed to serve his own village or to use his administrative position to serve it. Mahajoob criticizes the narrator for not employing his administrative position to help his own village. Mahajoob reproaches the narrator by saying, "What's the use in our having one of us in the government when you're not doing anything?"[P.118] After smelling the narrator's support to Hosna in her obstinate stand against marriage proposals and suspecting his attitude towards her, Wad Rayyes told the narrator that what the latter had learned in schools 'won't wash' with them in the village. At the end of the novel, the narrator was boycotted by his own people. In spite of his erudite knowledge of Western culture and his initial attempt to bridge between the South and the North, he felt himself an alien in his own village and the desire to pack and depart haunted him. However, he finally decided to anchor at the same life-philosophy of M. Saeed; he determined to survive depending on cunning and power. Although M. Saeed and the narrator are fictional figures, they stand for the malicious and cunning efforts exerted by the colonial forces to displace the Sudanese from their cultural heritage. The seductive and destructive form of the European education and culture destroyed them. They were the fruits, and later on became part and parcel of the colonial campaign to metamorphose

the Sudanese. Consequently, they became the mouthpieces of Tayeb Salih in expressing and standing for their master's Freudian stand. They, in fact, depict the devastating effect of colonial education and culture on Tayeb Salih in particular and the other subjects who had been swept-off their feet by the current of Western culture in general.

It is very clear that colonial education exercised a drastic cultural change upon many subjects. In this novel, the cultural transformation was complete as far as M. Saeed and the narrator were concerned. Both, M. Saeed and the narrator, were deprived and devoid of any proper reasoning and decision-making skills which enable them to derive their logic from their roots. They became an easy prey to the process of colonial acculturation. They became ideologically naïve and were easily removed from the teachings of their roots. They turned into a quality of people who easily anchor from time to time at the shore of Western habits and culture such as boozing, dancing, etc. Those who studied in Sudan such as Mahajoob achieved no qualitative mental development. Mahajoob received colonial education, but he did not continue his studies. He resorted to farming. He was a productive farmer, but, unfortunately, he was a drunkard. While those who got further education in Europe, were completely dislodged from their cultural identity. They became mentally stray, morally corrupt and spiritually bankrupt. When they came back to Sudan, they played the role of Western cancer which destroys the social, spiritual, moral and economic fabric of their innocent agrarian society.

The educational out-put as manifested in the novel indicates that not only the bright and genius intellects of the Sudanese intelligentsia were demoralized, detached from religion, de-spiritualized, fluctuated, dyed in the Western ethos and also filled up with filthy concerns, but also of the Africans in other parts of Africa. Colonialism in Africa wore the veil of a 'civilizing' agent, but in reality, it destroyed the normal and peaceful course of Africans' life. In fact, it came to Africa to put the Africans under the permanent bondage of colonialism. The colonial education produced a sort of people who are either dialectics without any proper ideological reference or passives who shrink from undertaking responsibilities and righting the wrong. The African delegates who were invited by the Ministry of Education to a conference for discussing ways of 'unifying' educational courses in Africa were, themselves, the products of colonial education. There was a chronic shortage of educational institutions in rural areas, ironically, they were discussing ways of unifying the educational courses. Mahajoob, sarcastically, says, "Let them build schools first…and then discuss unifying education. How do these people's minds work? They waste time in conferences and poppycock and here are our children having to travel several miles to school."[P.118] The novel points out the discrepancy between what the actual situation is and what they advocate. One of the ministers, rhetorically, says, "No contradiction must occur between what the student learns at school and between the reality of the life of the people. Everyone who is

educated today wants to sit at a comfortable desk under a fan and live in an air-conditioned house surrounded by a garden, coming and going in an American car as wide as the street. If we do not tear out this disease by the roots we shall have in us a bourgeoisie that is in no way connected with the reality of our life, which is more dangerous to the future of Africa than imperialism itself."[P.119-120] Ironically, this minister himself "escapes during the summer months from Africa to his villa on Lake Lucerne and that his wife does her shopping at Harrods in London, from where the articles are flown to her in a private plane, and that the members of his delegation themselves are openly say that he is corrupt and takes bribes, that he has acquired whole estates, has set up business and amassed properties, has created a vast fortune from the sweat dripping from the brows of wretched, half-naked people in the jungle? Such people are concerned only with their stomachs and their sensual pleasures."[P.120] It is clear that they were doing nothing. They were just ruling over their toiling people. The narrator comments on the physical appearances of those who are ruling Africa by saying that they are "smooth of face, lupine of mouth, their hands gleaming with rings of precious stones, exuding perfume from their cheeks, in white, blue, black and green suits of fine mohair and expensive silk rippling on their shoulders like the fur of Siamese cats, and with shoes that reflect the light from chandeliers and squeak as they tread on marble."[P.118-119] He compares them with M. Saeed. He opines, "They all resemble him: handsome faces and

faces made so by comfortable living."[P.120] The narrator assumes that if M. Saeed had returned "in the natural way of things he would have joined up this pack of wolves."[P.120]

Colonialism, through its education and cultural environment, exercised and accomplished its vicious motives which aimed at deforming the colonized morally, culturally, spiritually, socially and then economically. This policy aimed at humiliating the subjects and turning them into servants of colonizer's stray ideologies. The fruits of the malicious motives were clearly manifested in this novel through Tayeb Salih's mouthpieces; M. Saeed and the narrator. They represent the ultimate output of the colonial educational agenda in Sudan. They stand for their master's Freudian philosophy and Western culture. In this novel, one of the mouthpieces of Tayeb Salih is a character who had undergone a foreign system of education not only in Sudan, but also in Europe. He stands for the practical implementation of the Freudian philosophy and Western culture. The outcome of the character of M. Saeed is nothing but the incarnation of the evils of colonial education of which the perpetuation of Freudian philosophy was one of them. If we drop the effect of the colonial education on M. Saeed and Tayeb Salih's influence by Freud, the handling of the sexual aberration and degeneration presented in the novel will have no significance and will be even more misleading. Through M. Saeed and his abnormal behavior, the reader can trace the effect of the Freudian impact and Western education upon Tayeb Salih and can get acquainted with the disastrous effect

of colonialism; its educational and cultural system on the subjects. Tayeb Salih had had no choice but to fall under the influence of Freud and there was no choice for M. Saeed and the narrator but to be as they were because they are the product of an intellect which had no choice but to get influenced without distinguishing and then reproduce what influenced him. In other words, the drastic cultural transformation which took place in Tayeb Salih and had been exposed through M. Saeed and the narrator, reflects the devastating effect of the colonial education and Western culture.

Thus, the novel displays the outcome of the colonial education and its effect on many of those Sudanese who studied in Europe. At some points in the novel, the narrator tried to oversimplify the effect of colonial forces by saying, "But their own coming too was not a tragedy as we imagine, not yet a blessing as they imagine. It was a melodramatic act which with the passage of time will change into a mighty myth."[P.60]At another point he says, "The fact that they came to our land, I know not why, does that mean that we should poison our present and our future? Sooner or later, they will leave our country". [P.49] However, the novel presented qualities of some Sudanese intelligentsia who stand for enlightened ignorance. This makes the conscious reader consider illiteracy as a boon if those were the products of education.

The Conflict Between the South and the North as Manifest in *Season*

Throughout the novel, there are clear points which indicate the conflict between the North, represented by Europe, and the South represented by Africa. The conflict emerges as a result of the wide cultural gap separating them from each other. The gap that creates the conflict between the two extremes was manifested by the narrator's mood in the wake of his return from England, by M. Saeed's attitude in the first meeting of the narrator with the villagers, by the villagers' queries about Europe, etc. The biography of M. Saeed presented the vast gap between the South and the North. The retired civil servant, the University lecturer and the Englishman who is working in the Ministry of Finance, all offer comments which are loaded with gestures indicating the existence of an irrevocable and unbridgeable cultural chasm between the South and the North. M. Saeed's departure, the content of his letter and his describing of the villagers as 'happy people', his request to the narrator to help his children to "have a normal upbringing and to take up worthwhile work" and the murder-cum-suicide in the village are the ramifications of the conflict between the two cultures. The narrator's comment on the extent of the behavioral change which affected M. Saeed and that he was also a subject of

such changes indicate the existence of a vast disparity in the behavioral patterns between the South and the North. He says, "Was it likely that what had happened to Mustafa Saeed could have happened to me?"[P.49] The narrator's conflict with the villagers and his final decision to adopt force and cunning and to begin from where M. Saeed had left off, all these are the seeds of perpetual conflict between the South and the North. As a result of confrontation between the South and the North, many manifestations of the conflict surfaced. There is a conflict between the South and the North, the rooted and the rootless, migration and settlement. The title of the novel itself indicates that there is not only a geographical distance between the North and the South, but there are also wide moral, behavioral and cultural chasms between them.

As far as the relation between the South and the North is concerned, M. Saeed and the narrator, each in his own way, tried in vain to bridge the wide gap between the South and the North. However, their role in the novel exposed them as self-contradictory characters. M. Saeed claims that he wants to revenge the British colonialism, but he manifests his revenge through aberrant and immoral behavior. He invented an immoral method of revenge which serves his own promiscuous intentions and justifies his own ill-deeds. They, actually, fall within the Western framework of culture. Therefore, M. Saeed was not ideologically different from the colonial forces. He was rather ideologically compatible with them. How can he create a real conflict and revenge co-

lonialism since he is not, morally, different from it? How can he withstand a confrontation since he does not nurse any moral or spiritual fabric to fuel himself with, against the colonial West? How can he confront colonialism while he was a man of no direction, no sense of belonging and no roots? In fact, he was not a man who upholds any ideal that stands in opposition to the Western culture. His mean character drove him to marry a British woman who was a 'whore' so as to bridge between the South and the North! He could not realize that he will neither harm colonialism by marrying such a lowly woman nor will he succeed in bridging the wide cultural gap between the South and the North. He has, rather, done a great favour to colonialism by hatching such garbage.

Moreover, no one empowered or authorized him to represent the South or lead it to a liberation campaign because he was not sound enough to undertake such tasks. He has, actually, 'imposed' and appointed himself as an undertaker of the task of liberating the South and bridging the gap between the South and the North. He has imposed himself not only on various places where he went, but also on principles he was not fit for. Ironically, he became much fit within the framework of Western culture. Therefore, he was incapable of becoming a pillar of a claimed bridge to link the South and the North as he wished because it is not logical to assimilate the Western culture and at the same time to fight against its people and act as a bridge between the South and the North. He rather represents the long and unjust hand of colonialism with which it continued to perpetrate malicious

designs against the South.

The narrator also tried to bridge the cultural gap between Sudan and Europe. Answering the queries by the villagers he claims, "Europeans were…exactly like them, marrying and bringing up their children in accordance with principles and traditions, that they had good morals and were in general good people."[P.3] He also says, "Over there is like here, neither better nor worse."[P.49] These statements by the narrator exposed his self-contradictory nature. However, 'here' proved to be, absolutely, different from 'there'. It is 'here' and the traits of the grandfather that enabled the narrator to realize the vast gap which separates the South from the North. Despite its material poverty, the South has a distinctive identity that enables it to occupy a distinctive place in the 'heart of the universe'. He realized and admitted the superiority of the South and its moral and spiritual civilization over the North and its secularism in spite of the materialistic progress of the latter. This vast cultural gap between the South and the North forced the narrator to confront himself and admit the richness of the moral and spiritual structure of the South over that of the North. The narrator admits, "By the standards of the European industrial world we are poor peasants, but when I embrace my grandfather I experience a sense of richness as though I am a note in the heart-beat of the very universe."[P.73] The narrator envisages in his grandfather the physical, moral and spiritual strength of the South. He describes the grandfather by saying, "He is no towering oak tree with luxuriant

branches growing in a land on which Nature has bestowed water and fertility, rather is he like the Sayal bushes in the deserts of Sudan, thick of bark and sharp of thorn, defeating death because they ask so little of life."[P.73] The grandfather reached such a level because he is characterized by moderation that asks 'so little of life'. This moderation qualifies man to act and interact according to higher values and within the moral frame that makes a clear demarcation between right and wrong, virtue and vice, good and evil. Man in the South has more chances to engage his life in productive things and to fill it with virtue and good and at the same time to avoid, as it was possible, vice and evil. The grandfather's character projects the characteristics that distinguish the South from the North. It indicates the victory of the rooted over the rootless, the colonized over the colonizer, the moral over the immoral and the spiritual over the secular. Therefore, the grandfather stands for 'here' against 'there'. 'Here' shaped the behavior of the grandfather while 'there' shaped the immoral character of M. Saeed and the ideologically fragile character of the narrator. 'Here' taught the grandfather spirituality and religiosity while 'there' loaded M. Saeed with the decaying culture and injected into the narrator the stray literary and psychological thoughts. 'Here' made the grandfather preserve himself morally and have legal and natural relations with women through the sacred institution of marriage and family life, therefore, he remained healthy in his essence and appearance. 'There' destroyed M. Saeed physically and psychologically.

However, the course of the events in the novel discloses the fact that the gap between the South and the North is very wide and can't be bridged. Any attempt to bridge this gap will prove futile and disastrous. It was the venture of bridging this wide gap that made, both, M. Saeed and the narrator, fail to adjust themselves in their original society. On the factual and historical level, it is this gap which made Mahmood Wad Ahmed to confront the colonialist and achieve martyrdom. It is this gap which instigated the colonial forces to erect metamorphosing and degenerating system of education and administration to displace the Southerners culturally, morally and spiritually. On the literary level, it is this gap which, finally, drove M. Saeed and the narrator towards self-annihilation. It is this gap between the South and the North that made M. Saeed to come down to the level of animals after getting the corrupt doses of Western culture. It is this gap which made the villagers condemn Hosna and her behavior and thus, indirectly, condemn M. Saeed who influenced her.

Moreover, this gap made M. Saeed and the narrator feel an overwhelming sense of security in a simple village on the bend of the Nile after they had experienced the suffocating, immoral and alien environment of the Western society. The narrator could not hide his sense of security in the wake of his return from Europe. He realized the 'fog' that has been separating him from his own people and also the melting 'ice' within him in the wake of his return from Europe. When the narrator was in England, his vision of the

world had been dimmed by Western culture and by the process of delving into the life of an 'obscure' poet. A clear sense of suffocation had affected him to such an extent that he lost confidence in the stability and goodness of the world, but when he came back to his village he said, "Yes, life is good and the world as unchanged as ever."[P.2] In Europe, he lost the sense of being existing within the frame of his entity. He became a rootless and like a feather, but when he came back, he describes himself as "a being with a background, with roots with a purpose."[P.2] Nevertheless, he was overwhelmed by Western culture and he seems to have a special mission.

The gap between the South and the North drove M. Saeed and made him obsessed with the North and finally he disappeared. It made the narrator to feel an overwhelming sense of alienation in his own village. He laments, "Now I am on my own: there is no escape, no place of refuge, no safeguard. Out-side, my world was a wide one; now it had contracted, had withdrawn upon itself…"[P.134] He detached himself from the village and the villagers after he had realized that he is no longer capable of living as a normal member in his own society. In a monologue he says, "There is no room for me here. Why don't I pack and go?"[P.130] It means that the intuitive nature of the South spilled out, spitted away and dispelled the cunning colonialism and colonial agents in the form of M. Saeed and the narrator. The inability of M. Saeed and the narrator to lead a normal life in their own society indicates that confrontation is the main feature of the

kind of relation that exists between the South and the North. Further manifestation of the conflict between the South and the North is that, in spite of being boycotted by the villagers, the narrator, however, decided to stay-on armed by cunning and power and consequently he was employed to produce *Season*.

It is clear that the gap between the South and the North widened. The reader realizes that the South can't be the North and vice versa. The gap between the South and the North can't be bridged because the North always claims to be superior over the South. Due to its racial, Darwinian and Freudian convictions, the North led an aggressive assault against the South. The definite outcome of that assault was the production of metamorphosed people like M. Saeed. Ironically, when their own cultural product led an anarchist life, the North took it as a sign of the failure of their 'civilizing mission' in Africa. Were they aiming at something other than that? In fact, it is a clear indication that the North always has hegemonic and imperialistic tendencies towards the South. It can't accept to stand on equal footing with the South. In other words, it does not accept the South as an equal partner. Consequently, the conflict is perpetual and manifests itself in various ways. The South is particular about its identity and the North always sticks to airs of superiority and imperial tendencies. Therefore, any effort to bridge the gap between the South and the North can't have any chance of success. Hollow slogans that call to bridge this gap, exist only in the minds of rootless intelligentsia of the South. An intellect which

ignores the existence of this imperative gap, is a defeatist intellect which has been poisoned by the Western mode of thought. The North may make use of the African intelligentsia, embodied in the novel through the characters of M. Saeed, the narrator and the African ministers of education, as tools that enable it to creep upon the South and accomplish its hidden and cunning agenda. However, there are always conscious elements and factors in the South, manifested in the novel through the villagers, who will abort and foil such sinister designs and plots.

The whole of the efforts adopted by M. Saeed to accomplish or even to put an initial step towards what he calls bridging between the South and the North have gone with the wind. The disappearance of M. Saeed and the homicide-cum-suicide acted as purifying factors to the village and the villagers. They purified them from the cultural scum that vanished away. The village remained as it was and its people continued to be busy with their deep-rooted seasonal routine of land cultivating, harvesting and other productive activities that make them self-sufficient and not dependent on pro-colonialism political apparatuses. Fruit trees are flowering and life is carrying on heedlessly loaded with physical and moral fitness. Actually, the main conflict in this novel has been instigated by the theme of migration. It surfaced in the novel as a result of the attempts made by colonialism to plant Western culture in Sudan either by colonialism or by colonial agents. Tayeb Salih employed characters to represent his socio-political and moral vision which was under the

influence of Freud. Through them, he projected himself, many of his contemporaries and their major concerns. Sudan, or the South which is represented through the village, was the target of such shallow culture nursed by them. The North, forcefully and cunningly, aimed at deforming the cultural identity of the South and the South resisted it vehemently. The conflict has been resolved by the final triumph of the South over the North. The South appeared to be able to bear the shock of the colonial evils and withstand its adversaries in all their manifestations. However, the North may not give up its malicious designs against the South. They will resort to force and cunning plans to resurrect their imperialistic and immoral motives to metamorphose the cultural characteristics of the South and force it to migrate northward. The decision of the narrator to stay on suggests that one or another face of colonialism will always remain in the South even if the South tries to avoid or eliminate it. Thus, the conflict is perpetual. Here the reader touches the apparent disparity between the South and the North.

The novel was solely dedicated to the Freudianism. The process of dramatizing the Freudian aberrant views and the progress of the novel show that Tayeb Salih was deeply sunk into his own Freudian thoughts and the novel stands for his cultural transformation and migration to the North. He created self-imposers and deviants like M. Saeed and the narrator whose personality and behavior exposed the wide gap existing between the South and the North and he reproduced, through this obscene novel, a vast cultural

chasm between the South and the North.

The Significance of the Title of the Novel

If the significance of the relation between the title and the theme of the novel, desired to be conveyed through the content of *Season,* is examined, the title of the novel proves itself to be an apt one. 'The North' stands for Western culture. It has been projected as a land of temptation, seduction, fornication, alcoholism, murder and suicide. The content of 'Season of Migration to the North' speaks about the migration, during a period of history, of some rootless characters from their own culture to an alien one; to the North. Therefore, the title of the novel fulfills the conditions of aptness. It projects the loss of cultural identity. It stands for the casual, temporary and permanent cultural transformation. The choice of the title stresses the migration to another culture as undertaken by M. Saeed, the narrator and many other characters. The main characters of the novel were made to undergo a process of acquiring another identity. The main concern of the novel is the cultural displacement of M. Saeed, the narrator and many other characters who represent a specific generation, but stand also for the phenomena of cultural displacement and its consequences throughout the history. Those characters migrated far from the original self towards a foreign self and their final destiny was self-annihilation. It is a migration of body and mind to another land and culture which nourish and dye the immigrant and

make him oblivious of his roots, his original self and his original culture. In other words, the theme and the content of the novel suggest an inner adoption of another cultural identity by M. Saeed, the narrator and many other characters which resulted in their inability to readjust themselves into heir original societies. The Southerners who migrated, adopted a false self and failed to coexist with their original society. Some of them departed and some others opted to stay on. Consequently, they were used as tools to implement perpetual and sinister projects designed for the South by the North. The theme of migration has been crowned by the final physical disappearance of M. Saeed who stands for migration and for rejecting the South while the narrator's determination to accomplish, cunningly and by force, the sinister projects of M. Saeed in the South represent the perpetual evils of cultural displacement. In short, the title symbolizes the migration of not only some of the characters of the novel, but also a migration which had been wished, and cunningly designed, for a whole nation. It is a migration in its literal as well as psychological dimensions that overshadows the novel.

To convey the theme of migration and foster the aptness of the title, the novel exploits many historical facts and mixes them with fictitious situations, events, characters and symbols. It is clear that colonialism occupied Sudan and exerted all efforts to deform the cultural identity of the Sudanese. The village stands for Sudan in particular and for the South in general. In other words, the village is the

microcosm of the macrocosm of, both, Sudan and Africa. However, the novel conveyed a grim picture of migration. A close reading of the novel shows that migration proved to have disastrous consequences. It is a corruptive, a destructive and a disruptive act. Whoever migrated was deformed and almost all those who migrated were destroyed. Migration isolated them physically, spiritually, morally and intellectually. It uprooted them from their own roots and finally annihilated them. Some of the characters became the direct victims of migration while some other characters fell as its indirect victims. The village suffered not only from colonialism, but from also the artificial culture of the Sudanese intelligentsia who got Western education in Sudan and abroad and drank deep from Western culture, Western way of thinking and Western way of life.

Such colonial products were prepared by the colonial education for accomplishing a drastic cultural transformation of subjects. They were mentally metamorphosed and filled up by Western perceptions. The arrival of M. Saeed and the narrator to the village stands for the sinister and cunning return of a new colonialism with its own new designs to accomplish a cultural migration in the village. Both experienced an overwhelming cultural transformation. M. Saeed went to England for further education. He viewed Europe as an 'orderly world'. Ironically enough he led in it a chaotic life. There, he neglected his main academic end and plunged into an abyss of self-degeneration. He allowed himself to be drifted by

sensual instincts that affected the people around him. There were many forces which contributed to his cultural transformation and many were the victims of his moral degeneration. He went to a society that was emerging from the Victorian age and nursing the chaos and precipitations of the 1st. World War. It was undergoing the process of discarding religion and was giving ways to unbridled freedom. It provided M. Saeed the most suitable environment conducive to his anarchist and immoral conduct. Therefore, M. Saeed's traveling from Sudan to Europe can be considered as a migration from innocence to corruption; from order to chaos and from virtue to vice. He suffered irrevocable and destructive cultural changes and a disastrous moral damage perpetrated upon him by the process of migration.

The mental migration and the vicious cultural transformation made M. Saeed perceive what he labels as 'Christian sympathy' and fail to realize his own roots. Ironically, it is that outer Christian sympathy that contributed to stir the still pool in him, to deprive him of all normal human sympathy and to fill him up with aberrant impulses. Therefore, the outer Christian sympathy which he had perceived was nothing more than hypocrisy within. He exploited it to achieve promiscuous ends. Consequently, cultural migration made M. Saeed spiritually bankrupt. He admires Haj Ahmed who stands for the spiritual craving. Unfortunately, M. Saeed used to attend only Friday prayers in the mosque and not the five obligatory prayers a day as

Haj Ahmed used to do. If he had been attending all the daily prayers in Mosque, he would have realized, like Haj Ahmed, the sublimity of the spirituality of his native land. He would have not demanded from life much more than it allows nor would have he annihilated himself.

Due to his cultural migration, M. Saeed could not re-immerse himself in his original society. During his temporary stay in the village, he was hiding his deformed self and was wearing a mask; a false self. Consequently, he harmed the peaceful existence of the village. His cultural migration created many victims. M. Saeed's presence in the village, his deep nature and his sudden disappearance affected the village in different ways. The first victim of M. Saeed's migration was his own wife. He successfully changed Hosna who started displaying a strange and rootless attitude. Mahajoob compared her to 'cities woman'. She displayed symptoms of cultural migration in her own way. In other words, the disappearance of M. Saeed created a panic and social disruption in the village. It made his children fatherless and his wife a widow. It paved the way for the polygamous Wad Rayyes to advance towards Hosna and propose to her. It stirred the 'still pool' in Wad Rayyes and the narrator, as well, towards Hosna. Initially, she refused to accept Wad Rayyes' proposal. She disobeyed her own father who wanted to remarry her off to Wad Rayyes. She was forced into the marriage. Consequently, she committed, both, murder and suicide. She killed Wad Rayyes and took her soul. She made her children orphans. This process of self-

annihilating affected almost all the other characters of the village in one way or another. Her father Mahmood fell ill, the grandfather Haj Ahmed suffered the shock which was caused by the murder of his friend; Wad Rayyes. The narrator and the villagers nursed a sense of blaming each other for what had happened. The narrator quarreled with, and strangled, his close friend Mahajoob and a wide gap between the narrator and the villagers emerged confirming his cultural migration and the villagers' rejection to that migration.

M. Saeed is the mouthpiece of Tayeb Salih. He is the main character who is employed to convey the theme of migration and foster the aptness of the title of the novel. He is a floating character who was uprooted from his soil and voided of any sense of belonging or identity. He was destined to migrate to the North because he was always guided by an inner tendency to depart from one place to another. Nothing could bind him to one place. This inner tendency turned into a chronic disease within him. He stands for migration in its most chronic and epidemic nature. He was always longing for migration to the North. Even being the head of a family and a father of two sons did not enable him to remain with them. This longing and 'impelling' for migration dominate him during all states of his being, whether awake or sleeping, whether conscious or unconscious and whether drunk or sober. To satisfy his longing for migration to the North, he erected a strange-shaped room. It contained his material that binds him with the North. He used to pass a considerable time in his strange and secret room. As he was sleeping, he

used to utter English words which were termed by his wife Hosna as 'gibberish'. While drunkard he recited English verses. It means that the cultural transformation within him was inclusive. He was always facing a continuous and irresistible longing to migrate to the North. He says, "But mysterious things in my soul and in my blood impel me towards faraway parts that loom up before me and cannot be ignored."[P.67] This is the actual legacy of migration generated by colonial education and culture. Consequently, he failed to remain even with his own children, to protect them from what he has suffered in early life and to give them what he had not got when he was a child. However, he left a letter to the narrator urging him to take care of his children. The content of the letter shows that M. Saeed seems to be fed up of migration though he could not get rid of it. He does not want his sons to be affected or inflicted by such a disastrous disease. He requests the narrator to spare them the pangs of wanderlust and to help them "to have a normal upbringing and to take up worthwhile work."[P.65] It shows that he was well aware of the dire consequences of cultural migration. He was conscious of the fact that he was a victim of the pangs of wanderlust and was also involved in worthless tasks and useless works.

The narrator also experienced a tangible measure of cultural migration. He was displaced from his culture and was loaded by the symptoms of migration. He tried to make the village view the world from his own specs. He claimed that 'there' is like 'here', but he could not lead a normal life

among his own people; 'here'. He could not lead an intuitive life that conforms to the deep-rooted norms of his society. He tried to become a force for a change for worse within his own original society, but his village boycotted him and he could neither depart nor could he remain. He crowned the disastrous effects of migration by deciding to remain and start from where M. Saeed had left off. The decision of the narrator to remain made the title quite apt and suitable. It stands for the cultural transformation intended to be continued from where colonialism and its agents like M. Saeed had left off. In other words, the novel and its end, both, prove that one may migrate physically and mentally or both and still the evils of colonialism are perpetual. Due to the effect of Western culture, M. Saeed migrated, both, physically and mentally. The narrator migrated mentally, but he, physically, remained to reproduce it on his own native land. The narrator decided to take an obstinate line and to continue from where M. Saeed had left. He was employed by his master to create a post-colonial *Season* of migration to the North. The reader realizes that mental migration is more dangerous than physical migration as it is manifest from the content of the novel. The narrator's decision to stay-on shielded by force and cunning resulted in the rebirth of migration with its filthy culture. If the narrator had opted, as M. Saeed had done, for physical migration, the society would have been saved from experiencing such a sinister tale. It becomes clear that so long as such elements are there in the South, it is bound to suffer. The decision of M. Saeed

to depart and the decision of the narrator to stay on and start from where M. Saeed had left-off indicate that migration and its evils can be inherited and transferred from one person to another and even from one generation to the other. It also signifies the existence of vicious circle of cultural migration that perpetuates evils. This situation calls upon the South to find ways of breaking this vicious circle somewhere. The only way to break this vicious circle of evil is to reject, as the villagers had done, migration the North. Not a single member of the village supports or at least has the susceptibility and liability to accept the idea of migration as undertaken by M. Saeed and the narrator and to some extent by Hosna, too. Western ideas and standards did not achieve any support from the villagers. It means that migration to the North was undertaken individually and only the outcasts were engaged in it. Nevertheless, it had a destructive outcome on many characters.

In fact, the villagers created a counteracting migration to the roots. The villagers condemned the act of homicide-cum-suicide committed by Hosna. Their refusal to speak about the murder-cum-suicide stands for their sense of decency. It is an attitude that stands in a sharp contrast to the, obscenely, frank nature of M. Saeed, the narrator and Bint Majzoob. It stands for the firm sense of decency and dignity that characterizes the villagers as opposed to the spirit of the whole concept of migration produced in the obscene details presented by those who migrated. The narrator succeeded in intoxicating the eccentric Bint

Majzoob and extracting the details from her. It indicates that alien and immoral forces will always find those who are easy prey in the South. Bint Majzoob was condemned for disclosing such shameless details about the homicide-suicide which took place in the village. The villagers' potential religiosity and conservative nature stand in a sharp contrast with the shameless frankness of M. Saeed, Bint Majzoob and the narrator. The villagers stuck to their intuitive way of life and created a counter migration to their roots. The villagers successfully performed this counter migration to the roots and they discarded the cunning ways of M. Saeed, the narrator and Hosna. By boycotting the narrator, they, effectively, boycotted the whole concept of migration as displayed by him and M. Saeed. All this stands for the boycotting of Western culture. It shows that if a society sticks to its roots, no power can force it to migrate. It also indicates that aberrant human beings normally wish to make others also aberrant like them. Therefore, it is important to make the members of the society morally conscious and spiritually vigilant to foil such mad desires and deviant wishes. It is also prophetic to reject such obscene and pornographic literary products by every pure and conservative society.

There is also an important point that can be deciphered from the novel to support migration to the roots. It is embodied in the fact that aberrant members of the society cannot make all the society an abnormal den that adopts their abnormal notions. They may influence some people who are

naïve and susceptible to the evilly whispers, but they cannot force the whole society to depart from its right path and migrate to another culture. The confrontation between those who migrated represented by M. Saeed, the narrator, the African ministers and Hosna on the one hand and those who refused to migrate represented by the villagers on the other hand resulted in the triumph of those who had stuck to their roots and rejected migration. The villagers, successfully, marginalized, cornered and threw out those who opted to migrate. However, the victory of the villagers does not end the confrontation between the two sides because the conflict between good and evil is permanent. Moreover, some migration-prone characters departed the village either at death or by disappearance, some others opted to stay on with mask of cunning plans and sinister force so that they might carry out and accomplish what had been left off uncompleted by those who had migrated.

Although the title displays and projects the theme of migration to the North which has been supported by many literary and thematic techniques and sustained throughout the novel, one can still observe that there are considerable elements which can be interpreted in the favor of a theme which displays a counter migration to the Roots. Such an interpretation may counter the aptness of the title and nullify its suitability. Migration to the North opened a *Season* for the aberrant characters to migrate, but there were many 'Seasons' for the normal members of the society to bind themselves and stick to their roots, confront those who

departed from their roots. They have chances to prepare the native land for deep-rooted seasonal routine of production and reproduction that supports settlement and adheres to the roots by successive generations. The cases of migration to the North as shown in the novel indicate that such a migration was casual rather than seasonal or regular. It was undertaken only by stray and rootless persons while the majority of the members of the society resorted to migrate to the Roots; to the South. Those who migrated to the North appeared to be breakaways and secessionists while the majority opted to stick to their own roots. The South may suffer from the provocation of those who culturally migrated, but it will go ahead, heedlessly, towards its roots. In other words, the North and the South, the rooted and the rootless, the normal and the aberrant, all these opposite factions will always remain apart and cannot come together. Merging between these opposing extremes is impossible and rather a utopia. The South had liberated itself from the North and migrated to its roots. In other words, the South divorced the North. The end of the novel indicates that the North cannot eradicate the culture of the South or conquer it and the South can never migrate to the North or surrender to it. Therefore, such an interpretation may make the title appear to be unapt and the theme of the novel, on its turn, may display migration to the Roots rather than migration to the North. Tayeb Salih seems to have been unaware of the way he leads the theme of the novel. It seems that he was concerned more with the Freudian overtone of the novel and other hidden agenda of

the characters rather than with the harmonious relations between the significance of the title and the theme of migration intended in the novel. This is one of the major technical flaws of the novel although it provided further scope for multiple interpretations of the thematic bearing of the title in particular and the novel in general.

The Opening Chapter and the River Scene

The Opening Chapter: Its Significance

The opening chapter of *Season,* beside starting the story and introducing the major characters, serves the following purposes: Firstly, it helps to establish the dominant mood, which is of curiosity, mental haunt and quest for more information about the central character of the novel; M. Saeed so as to initiate and convey the theme of migration. Secondly, it plants a series of important images such as the Nile, the desert, the palm tree, etc for future symbolic use.

The first chapter takes the reader into a village where he can enjoy a long view across the green landscape of the village, the desert and the Nile. The desert and the Nile appeared throughout the novel to have fundamental values as significant recurrent images that bear symbolic interpretation. The general landscape itself has the further importance of serving as a general furnisher of the major setting of the novel.

The River Scene: Its Significance

The last chapter or the river scene has a wider dimension than a mere hallucination or sleepwalking scene in which the narrator, unconsciously, walks to, and enters into, the river Nile. It dramatically confirms the psychic, cultural and moral migration and displacement of the narrator and offers a befitting end to the novel. The novel initiated the

theme of migration in the opening chapter of the novel and the last chapter or the river scene projects an accomplished cultural migration. The last chapter projects cultural migration of the narrator who faces the dilemma of his inability to live in his own society. It displays the conflict and confrontation between the inner forces which drive the narrator towards self-annihilation and those forces which urge him to survive and accomplish further process of psychic and cultural migration within and without. It allegorically stands for the importance attached by Satan for survival and existence so as to accomplish sinister motives. In the first chapter of the novel, the narrator says, "I want to take my rightful share of life by force,".[P.5] He wished to love and to give lavishly. Ironically, in the last chapter he states, "I shall live by force and cunning."[P.169] Therefore, the river scene is more than a mere physical encounter between the narrator and the river. It is the scene which confirms the cultural migration of the narrator who deprives himself of his own original culture, determines to confront his own people and adopts a cultural formula which is absolutely different from his original culture. It is an affirmation of the narrator's cultural displacement and therefore it fosters the thematic bearing of the end of the novel as well.

The river scene has metaphysical, psychic and existential significances. The narrator's inner being and motive, from the beginning of the novel, were searching for a role to play and the river scene confirms that he had found it. The role was ingrained within him and incarnated in M. Saeed. In

other words, he was already susceptible to get influenced by, and play the role of, M. Saeed. In the river scene, the narration presents the narrator not in his independent being, but as an extension of Saeed. The narration in this last chapter presents the narrator as the legitimate successor of M. Saeed's spirit of migration. He adopts the same ideology which was reigning over M. Saeed. Once M. Saeed also said, "until the meek inherit the earth, until the armies are disbanded, the lamb grazes in peace beside the wolf and the child plays water-polo in the river with the crocodile, until the time of happiness and love comes along, I for one shall continue to express myself in this twisted manner."[P.41] The narrator, in the chapter that preceded the River Scene, had said, 'I begin from where Mustafa Saeed had left off.' In the River Scene, M. Saeed and his role became the direct ego and not the alter-ego within the narrator. Therefore, this chapter shows the actual moral consequences of M. Saeed's biography, which stands for migration, on the narrator. M. Saeed disclosed his biography to the narrator. The narrator perceived its multi-dimensional effects and got influenced by it. M. Saeed could not retain his own culture and consequently migrated. Due to his inner cultural migration, the narrator failed to be a part of his own original culture. He confronted it and opted for physical annihilation. However, in the river scene, he retreated and preferred psychic to physical annihilation. If the narrator had died, the biography of M. Saeed which stands for cultural migration and displacement would have not appeared. The narrator survived and the

biography of M. Saeed came into existence in the form of a novel projecting various aspects of cultural migration and cultural displacement. The narrator's decision to remain stands for the end of the novel and the beginning of the motives of its theme.

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Dr. Abdelrahman Mohammed Yeddi Elnoor, was born in Elgolid District; North of Sudan in 1964. He received his early education in Khalwa; (a form of religious school) then, the Primary and General Secondary education in Elgolid and then he joined Secondary education in Khartoum. Then, he went to India to study English Language and literature. He completed B. A. in 1990 and M. A. (English) in 1993 (Both from Poona University). Then, he achieved PhD. (English) from BAM University, Aurangabad in 1997.

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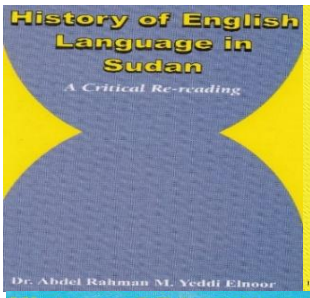

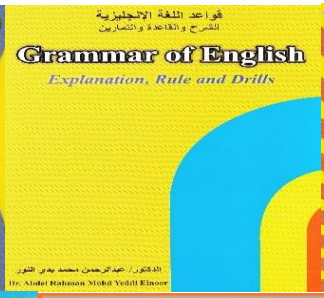

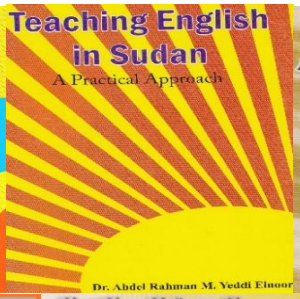

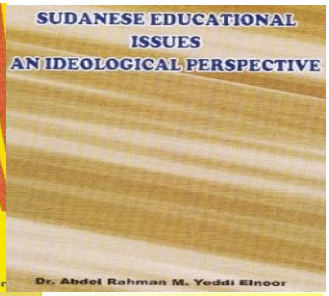

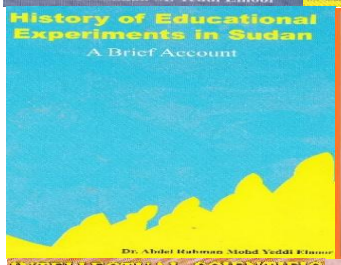

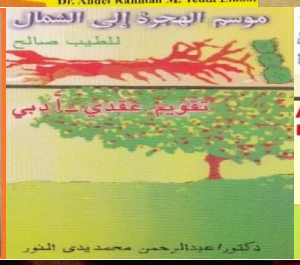

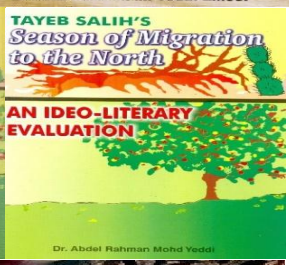

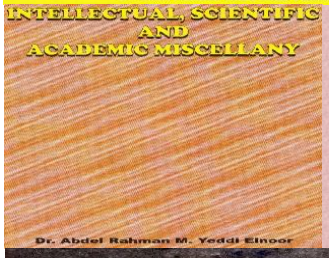

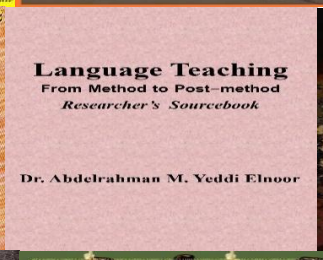

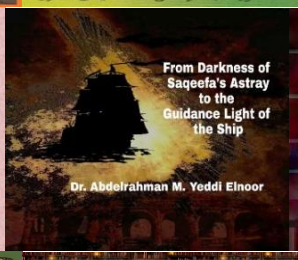

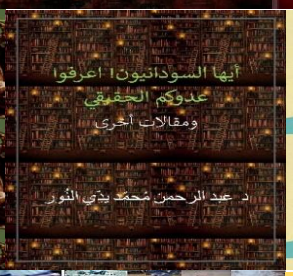

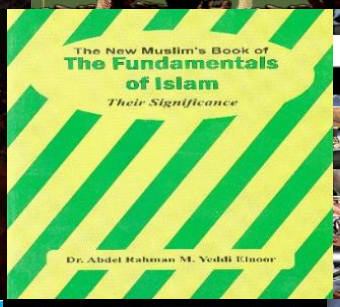

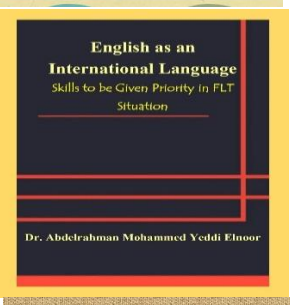
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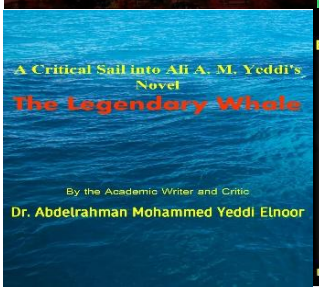
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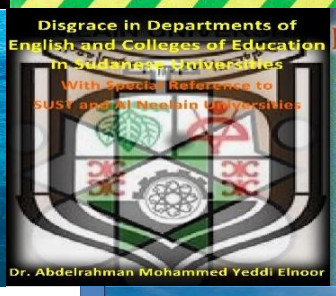
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With Special Reference to SUST and Al Neelain Universities
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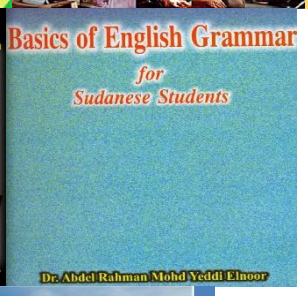

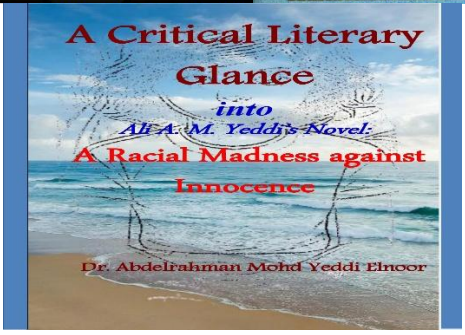
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